Photography



PHOTOGRAPHY IS MY HOBBY TOO!" says Victor Keppler

- HEN JOHNNY DOUGHBOY INVADES JAPAN MPOSITION - CAMERA ANGLES - CLOSE-UPS
- AKE A SUNDIAL LENS SHADE
- JAMES WONG HOWE, DIRECTOR OF PHOTOGRAPHY
- YOU DON'T HAVE TO SEE THEIR FACES
- MINICAM'S BABY PHOTO CONTEST

"I like my Argoflex because it takes all three: black & white, Kodacolor, Kodachrome" says RICHARD H. BILLS





BUY WAR BONDS

black and white negatives.

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TECHNICAL DATA

Camera: Argoflex; Jilm: Panalomic X: Aperlure: J.9: Exposure: 1/25: Developer: 777: Paper: Velour Black. ** JACK of all trades and master of ALL," is how the old adage might read in describing the versatile all-purpose Argoflex.

FOR BLACK & WHITE it provides the surety of ground glass focusing and composition and a negative size that's ideal for album prints . . . or huge enlargements.

WITH KODACOLOR it produces 9 beautiful oversize color prints, 21/8 x 21/8 inches on each roll of 620 Kodacolor film.

WITH KODACHROME (using an adapter) the Argoflex is ideal for color slides . . . gives you transparencies that show what a color-corrected lens means in color photography.

If your dealer doesn't have a new one, perhaps he may have a used Argoflex for you.







High on a sunny hill

or deep in a shady valley, no matter where your search may take you, you'll get a better picture every time with Agfa Ansco Superpan Supreme film.

Study the picture above. Notice its long clean range of tones from crisp highlights to soft luminous shadows. That's the kind of picture you get with Superpan Supreme.

Superpan Supreme is the ideal all-around film for almost every picture-taking situation . . . not only because of its high speed but because of its wide exposure latitude which compensates for small exposure errors and its fine-grain emulsion which permits big enlargements of your favorite shots.

Improve your photography with Superpan Supreme. It's available in rolls, packs and 35mm spools and cartridges.

How the Picture Was Made

A synchro-sunlight shot on Agfa Ansco Superpan Supreme. 1/100 second at F11, yellow filter. A medium size flash bulb was used at the camera to lighten the shadows. Negative developed in Agfa Ansco 17. Print for reproduction on Cykora Glossy.

Agfa Ansco

BINGHAMTON, N. Y.

SUPERPAN SUPREME FILM

KEEP YOUR EYE ON ANSCO-FIRST WITH THE FINEST

Photography

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Cover by .E. Carter Perkins

NEXT MONTH IN MINICAM . . .

- "IN THE BEGINNING . . ." This is the start of a series offering first hand acquaintance with your cultural photographic heritage. Learn through this series what the masters have to offer you . . . artistically and technically. William Henry Fox Talbot is the first of the great masters whose work is explored in this series.
- "THE LADIES FROM CLEVELAND." A genial and engaging story of what the amazing sex has accomplished with The Women's Photographic Society of Cleveland, Ohio.
- "STRIKE UP THE BAND" by Lucien Aigner offers a mature approach to the photography of music and musicians based on 1,400 negatives made at Interlochen's National Music Camp.

EDITORIAL ASSOCIATES: John Hutchins, A.R.P.S., George Platt Lynes, 4. Moholy-Nagy, Faye Rattenberg. CONTRIBUTING EDITORS: Charles S. Martz, F.R.P.S., Don M. Paul, Joseph Wachsberg, TECHNICAL EDITOR: Raiph Haburton. ART DIRECTOR: Robert Wood. BUSINESS MANAGER: A. M. Mathies

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Vol. 6, No. 10

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_turn their binoculars this way !

IN a wave-tossed rubber raft, survivors from a lost plane count ahead: How many more days will food and water last? Count back: How many days have they drifted—away from possible rescue? Count their chances to live!

Then—so far off, it can hardly be identified as one of our own—a single plane.

Saved? Not yet!... Only with binoculars could the men in the plane possibly see them.

Those on the raft, fliers themselves, know that. Fear that those up there who are using binoculars are too intent on sighting their objective to spot that tiny raft.

If so, their frantic waving is as futile as their shouts, and only prayers can help: "Please, Lord! Turn their binoculars this way!"

Every minute, every day and night, our men use binoculars to save lives, uncover ambushes, warn of submarines, sight enemy aircraft.

Wherever your boy is, binoculars are keeping watch—helping him and his comrades to destroy our enemies, and hasten Victory.

THESE FIGHT TOO! ... Universal is one of the few manufacturers making binoculars

for the Army, Navy and Marines, and the United Nations. It has pioneered in ingenious new methods of production and assembly of lenses, pasms and preci-

sion optical instruments — many of them significant contributions to America's future leadership in this highly specialized field. REMEMBER YOUR PLESSE TO BUY WAR BORDS AND LAWE UP TO IT.



we're prouder of!

NEW YORK . CHICAGO . HOLLYWOOD

Makers of Precision Photographic and Optical Instruments . Peacetime Manufacturers of Cinémaster, Morcury, Corsair Cameras



The little old lady was bent with the weight of the years, her face lined with care. You saw her kneeling in the church. The sun, through the stained glass windows, caught the highlights in a wisp of white hair. Here, you thought, was a picture of simple drama. You asked her to pose for you and duplicated as closely as possible the scene as you saw it. You used Defender Film in your camera and a Defender Paper for the linal print. It was a great picture.

But this is 1943, and a world is at war. As

But this is 1943, and a world is at war. As you look at that picture you see more than a good salon print. You see the streams of

refugees that have sought religious freedom in this land. Old folks like this whose sons and grandsons are fighting to bring to all the world the freedom of worship that has made America the promised land of the oppressed. year

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Defender

DEFENDER PHOTO SUPPLY CO. . ROCHESTER, H. Y.

The Last Word

First Pic

Sirs:

Today I purchased a \$5.95 box Univex Camera and I took the attached picture with



the idea of making a picture suitable for the cover of your magazine.

Can you use it? I am interested in commercial photography and would like to travel and take pictures

of fashions indoors and outdoors, or be sent on special assignments.

Professionally I am a government girl.

UNETTA CAMPBELL

Indianapolis, Indiana.

Well, Unetta, you've got a darn cute dog Keep reading MINICAM, and shoot a roll a week. Come back June '44 and let's see the same pic over again .- ED.

Formidable Omega

I have used an Omega enlarger for many years, taking advantage of its diverse merits, but its use as a "bombsight" was really news. In the recent motion picture "Sherlock Holmes and the Secret Weapon", an Omega enlarger, turned upside down, played the "secret weapon" role. First, the enlarger was "focused" to obtain a correct "sight" and then the switch was flipped to release the bomb. The producers made this "conversion"

apparent by using this same enlarger in an

earlier darkroom scene. Very truly yours, ARTHUR L. CENTER PhoM 2c U.S.N.R.

Yes, "The Secret Weapon" of the ubiquitous Sherlock was just an old reliable Omega. Simmon Brothers, Inc. (Mfgs. of Omega) though "on very urgent and important war production" are making no secret weapon at this time. - ED.

Dig In Your Celler

Sirs:

We received Mr. Holt's two boxes of photo magazines today. Although we didn't quite expect so many of them, we are, nevertheless extremely satisfied with them. From time to time we will be able to use them as references at our meetings, and will greatly enjoy reading them in our spare time.

JOE KIRKISH, President, Houghton High Camera Club. Houghton, Mich.

 Do other readers have 12 or more back copies to offer to first-comer?-ED.



Courtesy of Dr. A. Posner Shoes, Inc.

"THANKS TO N. Y. I.'S



All-Round Training I'm Winning Success in Every Kind of Photography"

Says Versatile **NELL GREENFIELD**

Whose Prize Winning Pictures Range from Studio Portraits to Rodeo Action Shots.

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Miss Greenfield and hundreds of other successful N. Y. I. graduates have proved the big advantage of N. Y. I. training is that you LEARN by DOING. Thus throughout your career you will know just what to do—because you have ALREADY DONE IT under the painstaking personal guidance of instructors who are "tops" in the field.

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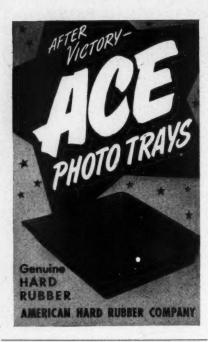
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The sparkling transparency and graceful simplicity of a LUCITE PICTURE FRAME enhances any cherished photograph.

This easel style 8 x 10 frame has metal trim and sturdy plush back.

Retail price, \$3.95



\$170 a Flip

Sirs:

I happened to notice in your March issue an article, "Newspaper on Film," by Andrew M. Lavish, who was perhaps not aware that the first newspaper to be completely recorded on microfilm was the New York Herald Tribune—right back to its very first issue of April 10, 1841.

This recording was begun in 1935 and filming the more than 30,000 old copies of the New York Tribuns required the better part of three years to complete. A number of private as well as many public libraries now have copies of the entire record.

The Herald Tribune also is currently available to private subscribers on microfilm—the cost varying with the footage which averages 200 feet a month, which, at seven cents per foot, is approximately \$14 a month or about \$170 a year.

Old editions of this paper, many of them really too old for anything but the most delicate sort of handling, will now be spared indefinitely—since the historian who comes to any of the larger public libraries can now turn back the pages of 102 years of history literally at the flip of a crank.

BERWIN KAISER.

New York Herald Tribune, New York City.

The Salon Circuit

Sirs:

Although I am a prolific Salon Exhibitor I sometimes wonder if that does not entirely describe it, as I seriously doubt if I rate much more than the title "prolific." Jack Wright has just written me from San Jose that PSA is publishing his story about me in April PSA. My only claim to any photographic recognition is that an old guy who is president of one of the largest producing companies in America can spend so much time amusing himself making photographs. I like just portraits and characters and am no good at all at landscapes. I have been at it since about 1900. I finally stopped collecting cameras, lenses and gadgets and started to put my whole thought on making a picture. It took me at least thirty years to learn that photography is brains and not gadgets.

I do get a lot of fun from Salon Exhibiting and if looked on as a sport and not taken too seriously it is an interesting pastime. I am more and more amazed at the results. The fun to me is betting what the judges will do, and frankly I do not believe the net result of a vigorous year's exhibiting proves a thing about your real photographic ability. The Judges in so many salons are untrained, with erratic tastes, and so many salons, like St. Louis, Memphis and Oklahoma, are trying so hard to be original or different that they are only adding to the general confusion.

If a magazine like yours, with such a large circulation, could afford to follow the salons closely, have an intelligent person with good artistic and photographic taste select thirty or forty outstanding prints a year and feature



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A star now adorns the ARMY-NAVY "E" pennant awarded to WESTON just 6 months ago . . . the first such pennant awarded in this highly specialized instrument field.

It's a star that has real meaning. Because, from the very beginning of our defense period, the responsibility for producing the vast quantities of instruments vital to the success of our country's efforts, has rested largely on the instrument leader.

This star signifies that the responsibility rests in good bands. "The men and women of the WESTON Electrical Instrument Corporation," writes the Chairman of the Navy Board for Production Awards, "have achieved a signal honor by continuing their splendid production in such volume as to justify this award ... indicating their solid determination and ability to support our fighting forces with equipment necessary for victory."

But a great instrument task still remains . . . before victory is ours. So WESTON workers continue reaching for new goals . . . with the same determination, the same painstaking devotion to the quality ideal, responsible for WESTON'S continuing leadership in the instrument field. Weston Electrical Instrument Corporation, Newark, New Jersey.

WESTON Exposure Meters

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Polished silvered glass parabolic reflector with the purchase of one of our

Set No. 10-M

"The Experimenter's Dream" 70 Lenses for \$10.00

Specifications

Diameter—11 inches
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Weight—3 lbs.

Uses

1-In making searchlights-No other lens needed

2-Reflector unit in home made enlargers

3—Experimental Optics

 Lighting signs or for anything requiring light to be thrown a distance

Terms

1—Purchaser will pay to the Railway Express Company shipping charges on about eight pounds, No C.O.D.'s. Send only \$10.00 for Set No. 10-M and pay Express charges on receipt of reflector.

2—This offer is limited to the supply of sixty reflectors. No more will be available.

Set No. 10-M

"The Experimenter's Dream"
70 Lenses for \$10.00, Postpaid

Contains all the lenses in the following sets plus thirty-five others that make this a "sensational buy." The variety of lenses in this set will enable you to conduct countless experiments and build a great variety of equipment. With film rationing and a scarcity of many other photographic items. a set of these lenses is a real investment that will give you hour after hour of real pleasure. Every serious amateur and professional photographer should have a set for present and future use.

Set No. 5-M

"The Gadgeteer's Delight"
35 Lensos for \$5.00, Postpaid

Contains all the lenses in Set No. 1-M plus at least twenty others of our more expensive lenses.

Set No. 1-M

"Our Advertising Special"
15 Lenses for \$1.60, Postpaid

For copying, Ultra Close-up Shots, macrophotography, experimental optics, magnifying, and for making a two power f/f6 telephoto lens, Kodachrowiewer, stereoscopic viewer, ground glass and enlarging focusing aids, telescopes, and for many other

Very Popular with servicemen all over the world! Big 10-Page Booklet of Plans and Directions Included With All Sets.

Our Lenses Are Finely Ground and Polished Every Lens Neatly Packed and Marked New But Edgos Very Slightly Chipped

EDMUND SALVAGE COMPANY

Department 3

41 W. Clinton Ave., P. O. Audubon, N. J.

them, it might greatly help raise the level of the modern photographic salon. I have just recently bought a complete set of Stieglitz's "Camera Work," the quarterly published by the Photo Secessionists from 1903 to 1917. It is fascinating, and after careful study of it I suddenly realize that no professional photographers bother to submit to the modern salon. A few may do so but in the early part of the century the reverse was true and the judging and competition meant something.

Sorry to have inflicted such a long letter on you but when I start talking on photography it is hard to shut me up. I like your magazine very much and I am a subscriber to it.

STUYVESANT PEABODY. 1525 North State Parkway, Chicago, Ill.

Mr. Peabody, you're O. K. Come again,-ED

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Pome From Gus

Sirs:

Suppose we do a few pomes on some foto subject with the following addenda:

• typed on an LCSMITH

on 16-lb bond paper

black ribbon

• light over right shoulder

• No. 10 envelope

Type of camera, lens, developer, paper, etc. are merely the deux ex machina of the business. No one on X's green earth can tell you how much brains and soul to put in a picture. We agree, you do learn in Minkoam that a photograph is best when the photographer spreads a bit of himself into it.

Gus Marx,

Gustav Marx Advertising Agency. Milwaukee, Wisconsin.

Whodunit?

Sirs:

I had the following equipment stolen! A Leica G No. 249130. F2 50 mm. lens No. 381810.

F4 Elmar 90 mm. No. 413175. No. 650 Weston Meter No. 8022790.

I would appreciate anything you could do to help me recover my equipment.

LEO MINTZ. 32795202, Co. H, 86th Inf. (R), Camp Hale, Colorado.

Sell a Cover

Sirs:

Thanks for your splendid treatment of the Collier cover story in May MINICAM. The reproduction was excellent, and we learned thing about our cover operation that we didn't know before.

With best wishes.

W. O. CHESSMAN, Art Editor, Collier's.

New York City.

The purpose of this series is to inform readers, who want to sell magazine cover pictures, of the photographic requirements of the nation's best art editions' next feature.—ED.









Sell a Series Like This for \$300

Sirs:

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One of the surest ways to make picture sets is the so-called "sequence" or "panel." This is particularly true in the case of animals and children sets. Many a photographer, both amateur and profesional, who makes very good animal and children pictures, cannot sell them for the simple reason that there is no idea connected with them. If, however, the animal or the child does something and this action is recorded in a logical sequence of four to eight pics, almost every roto editor will buy the set.

Whenever a new photographer approaches my agency, I let him do such sequences and invariably he succeeds. To give you an example:

- 1. Dog notices a mouse trap baited with piece of meat.
- Dog goes away and comes back with piece of wood, which he places onto the mouse trap so as to release the spring without being hurt, and thus get the meat.

- 3. Dog anticipates meal as a reward for all his cleverness.
- Cat beats dog to it and gets hold of meat before dog.

This set is just an example. It sold to Life, The Detroit Free Press, Des Moines Register and Tribune, Toronto Star, and to a number of house organs. Altogether it netted \$300.

To give you an idea of what I mean, I am enclosing this set.

Now my suggestion is to write an article and show the reader:

- A. How to get ideas for such sets.
- B. How to arrange them.
 C. How to pose the children and animals with simple little props and make them do what your shooting script requests.
- D. How to market such picture strips.

RENE W. P. LEONHARDT.

New York City.

Certainly, let's see it .- ED.



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revised 9th Edition the LEICA MANUAL

The BIG book of the small camera

Here is the photographic best-seller that will tell you everything you want to know about small camera photography... Over 500 pages... chock full of information, graphs, formulae, tables, guides, illustrations. The war has emphasized the need for real skill in handling a camera

and there are countless opportunities open to the photographic technician, both in the Armed Forces and in civilian life. The LEICA MANUAL.. the only complete book of its kind.. contains the answers to your photo questions. It describes and explains equipment and procedures.. provides up-to-date information on films, developers, paper, copying, close-up work, etc... shows you how to pick your own particular field of specialization, and outlines the possibilities of the field. Written by 22 outstanding photographic authorities, The LEICA MANUAL is a "must" for every beginner, ad-

if your dealer can't supply the LEICA MANUAL, use this coupon.

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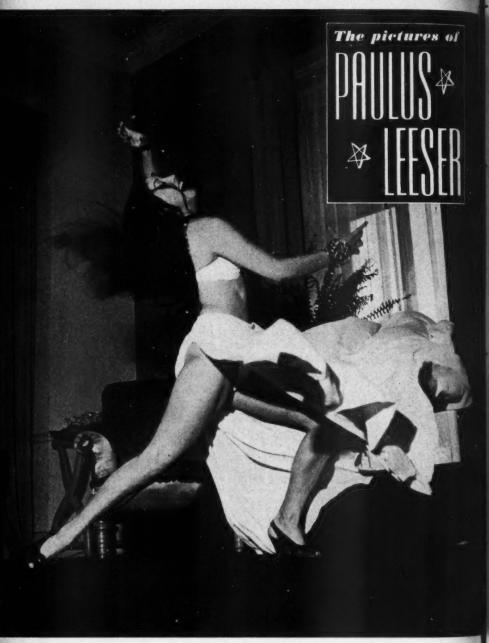
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E. LEITZ, Inc. (Dept. M-6), 730 Fifth Ave., New York, N. Y.



TO ALL TOP notch dancers, home is just a place to practice in—and when Paulus Leeser called on Conchita, she was working out a new number. A Wabash No. 0 stopped it on XX Pan. Exposure 1/500.

to

ir

European Fashion and Portrait Photographer

It Started with a Little Wooden Box

HOTOGRAPHY got me the roundabout way when I was all of nine years old! My brother wangled a little wooden box from somebody and didn't know what to do with it until I finally got the idea of transforming it into a camera by lining it with black velvet and attaching a small tin box pierced by a thin nail to the front. The back of the box was provided with two thin wooden rails into which I could slide a plate. The result was a camera which enabled me to take pictures at 3 minutes exposures in strong sunlight. (Interior pictures required from 20 to 30 minutes exposure.)

This camera was the most precious possession of my childhood; even later it took the place of honor in my entire camera and lens collection, which place it held for more than twenty years; and when I lost it during my flight from Nazi Germany, I mourned its loss more than that of any of the precious and expensive cameras I had to abandon.

My second camera was a small Kodak affair and every year for Christmas my father gave me better equipment until by the time I was seventeen, I considered myself a photographer who knew all of the ropes. Nevertheless my parents insisted that before I take a job I attend Germany's leading photographic school at Munich.

During that time everything connected with American moving pictures played an important role in Germany; as a matter of fact, all over the continent, and this caused me to switch to that branch of photography.

The then vanquished Germany tended to look upon everything from victorious America as of particularly good quality. Germany was impoverished and America the land of plenty.

Art stopped dead in its tracks in 1914 in Germany. Then, as today, non-essen-



THE LOW ANGLE shoots up the size of the dancing dog, and he grows grotesquely in stature. Or, is it a doll-sized drug store front used purposely to enhance the young actor?

tials had to make room for the war effort. The movies, the theatre, the arts in general, in contrast to today, were of no avail for propaganda purposes. The German film in 1920-21 was where it had been in 1914. In contrast to this, Germans saw American pictures which were then years farther ahead. America had a tremendous reservoir of talent of whom the best was chosen for American pictures. Films, cameras, lights had been developed technically and scientifically. Much money was available for props. Pictures like "Ben Hur," "Broken Blossoms" and others left German audiences breathless, particularly the former picture which was an unbelievable spectacle to the Germans.

Half a year of apprenticeship to a camera man of the Bavarian Film Company, one of Germany's leading movie outfits, taught me enough to take a job as assistant operator with the UFA, another German movie company which is now the propaganda outlet of Dr. Goebbels. I stayed with them for four years, but there was much less glamor than I expected. The rigid shooting scripts made it impossible to develop any individual taste.

I was 22 and in love. My fiance was a pupil in an actors' school and after a short courtship, we were married. My wife thought to wean me away from photography and through her urgings and influence I became an assistant stage director in a small town theatre. It didn't last long, but the experience I gained from it proved of immense value for my later activities as a fashion and portrait photographer, insofar as it taught me to study facial expressions and to pose people in such a way that they made "live" pictures.

From the garment manufacturer's point of view, the important facts to stress are the details of the gown, the particular lines it has that make it something different. As far as he is concerned, the dress may just as well be shown on a mannequin. But to the fashion photographer who wants the dress to live, he must put the feeling of action and movement into

his pictures. The best way to show a flowing evening gown is to have the model dancing rather than posed against a moonlight background. The model and her actions should enhance the costume.

I owned a Leica camera with every conceivable lens and attachment, and I started making Leica portraits of actors, which was quite an unheard of thing at that time. A little later when my clientele grew, I equipped a small studio and bought larger cameras.

During the next few years I made a name for myself as a stage and fashion photographer, and my pictures appeared in all the leading German magazines.

Things seemed quite serene for me. My studio was nicely equipped; my wife and I completed the furnishing of our private quarters in the studio and felt as secure as anyone could in Germany. Then, early one morning in September, 1935, there appeared at my apartment two strange looking men, one short and pudgy, wearing thick eyeglasses, the other tall and gruff, very much the butcher type. Surprised, I tried to learn their business before letting them in; but they edged their way passed me; and then, only when they were on the inside, did they show their identification. The Gestapo was paying me an unexpected and unpleasant visit! At first I believed it to be a case of mistaken identity. Being of their so-called "Arvan" race. I felt I had little to fear. but in Nazi Germany one never knows! Peremptorily they announced I was under arrest. The reason? None given. It is not the policy of the Nazis to make explanations. They began a thorough search of my place, throwing things indiscriminately over the floor, pulling out drawers, upsetting my files, going through my papers.

Disturbed by the noise, Garda, my wife, came into the studio and with courage I didn't know she possessed, demanded an explanation. They completely ignored her until her protests growing louder and louder, they threatened to take her along too! Unable to find whatever it was they were looking for, they ordered me to



FASHION PHOTOGRAPHY, "Leeser style" is born of the idea that the model, her actions and her surroundings should contribute to the spirit of the gown offered. Two Photofloods and one 500 watt spotlight were used. Shot at 1/10 second.



SHADOW LINES were obtained by taking the pictures through a wire net enclosure placed between the right lamp and left lamp and face and back of head. Vertically arranged coal threads on the bulb caused only the parallel arranged vertical threads of the wire to produce a shadow on the face.

T

guar

away

THE EARNEST social worker—the stubborn case—and she has such a nice bow in her hair, too. This delightful commentary from a University class in "Sociology 4A" was made with a Rolleiflex, using 2 Photofloods, 32, shot at 1/50, f5.6 on Eastman XX.





A SNAPSHOT of Hildegarde ("Garda") Leeser with her newly acquired Scottie, Golo. With an ocean between her and the Gestapo, Garda's smile comes easily.

take my "warm" coat and come with them. Turning to my wife they warned her she was not to breathe a word of this to anyone. Brazenly, she assured them she would tell everyone! Her surprising defiance made me proud of her and a bit ashamed of my own shattered nerves. Her attitude somehow must have impressed Goering's messengers because they bowed themselves out of her presence but a second later were pushing and shoving me down the long corridor.

Taken to the Gestapo Headquarters, I was questioned all day and told "we know the truth, so you had better confess". My answer was always the same, "I have nothing to confess." The "Kommissar" in exasperation called in the guards and ordered them to take me away. We were at the door when we

were recalled. Leering at me the "Kommissar" said, "You see, we mean business. Now will you confess?" "But I am innocent," I protested. Angrily he ordered me out of his sight. But once more he called us back. He kept up this torturous game four or five times until finally I was placed in a cell. My wife in the meantime had not been idle. She dashed about seeing people we knew who in turn knew higher-ups and by the next day, heaven knows how, I was once more before the "Kommissar," who begrudgingly informed me I was being given a "Vorläufige Entlassung" (temporary release) but would have to report to him every morning until my case was cleared up to his satisfaction. Needless to say, on returning to the studio my wife and I quickly packed just a few of our personal belongings. With-



THE EDITORS can't seem to get away from Mischa Auer whose furious saga with his own camera appeared in May. Mischa's recipe for romance, as confided to all in his first smash hit as a screen lover: "you can laugh before and after, but never during."

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CHANTICLEER CALLS, and Hattie the hen wheels about. Paulus Leeser went back stage at the Palace the other day "because I couldn't keep away forever" and came back that evening with his Rollei to capture this ambitious starlet.

out even a backward glance, we walked out of the studio we had loved so much and with a turn of the lock, shut out of our lives all that we were leaving behind.

Our visitors in their "thorough" search had overlooked my passport. This was of more value to me at the moment than all of my cameras, my files and my business, for with it we were able to make our escape to Austria.

In Austria I started to make film stills until I had enough money to rent a studio of my own. The Austrian Government's attention was drawn to my theatrical portrait work, and I was made personal photographer to Chancellor Schuschnigg, last

anti-Nazi Chancellor of Austria, now a prisoner of Germany. At that time Austria was honeycombed with Nazi agents, and Schuschnigg's life was in constant danger. I accompanied him on his travels and frequent political propaganda tours through Austria.

During his last great anti-Nazi speech held in the Austrian Parliament shortly before Hitler invaded the country, a highly amusing incident occurred. Everybody was terribly excited, the country was in a political upheaval, all nerves were tense. Schuschnigg had just gotten to the height of his address when I started taking pictures. One of my flash bulbs exploded with a terrific bang. The Chancellor paled, all government members jumped up; there was an incredible uproar, secret service men rushed from all sides and corners and formed a protective screen around Schuschnigg and myself on one end, and around the suspected murderer, on the other. In everybody's thoughts was the remembrance of the Hitler-inspired murder of Dolfuss and they were all under the impression that this was the long expected realization of Hitler's next assassination attempt. Schuschnigg continued with his speech, and the incident bubbled down.

Austrians feared that Schuschnigg would meet the same fate as had Dollfuss and wanted him to be carefully protected. He refused a bodyguard. I recall one incident in particular when Schuschnigg appeared in Parliament to make a speech. Many Nazis gathered outside mingling among sympathizers and opponents of the Schuschnigg government. As though at a given signal the Nazis who had no apparent identification, raised their right hands, on the palms of which were painted swastikas and the words "Heil Hitler". First softly and then quite boisterously they burst into the Horst Wessel song. Police on horseback drove through the crowds in a very dramatic way, riding diagonally in columns through the crowds to disburse them. Despite demonstrations of this kind, Schuschnigg, on leaving Parliament, insisted upon walking unprotected past the crowds to his home -a walk of at least twenty-five minutes.

It so happened that these were the last pictures I took in Austria. When the Nazis came to annex that country, I had to flee for the second time. This time my wife and I headed for France. In Paris I again rented a fashion studio and became photographer to all the big French coutouriers. Eighteen months later, the war broke out and I volunteered for army service. I saw service in the Foreign Legion in North Africa, first as a private and then as a corporal in a heavy machine gun outfit. Some time later I

was promoted complete photographer, a job which probably saved my life. While with my company in a fort in the desert, we were ordered out on maneuvers in the outlying country. I, however, had to stay behind to develop some important aerial photographs our fliers had brought back from a reconnaisance flight over Sicily. The same day my comrades in the desert were surprised by a "samun" (sand storm) and many of them lost their lives.

A few months after France's downfall, I was demobilized and sent back to France where I rejoined my wife and waited for our American visas.

On our arrival in America, the first thing I did was to study American cameras, whose performance put me in a state of untold enthusiasm.

At present I am dividing my time between setting down a few rules of "Do's and Don'ts in Fashion Photography," which one day at the war's end, I hope to publish in book form and doing special work which I shall mention later. My trade opinion is that a number of fashion photographers working for inexpensive advertising purposes at \$5.00 to \$15.00 rates stick too closely to the conventional They seem to think that the less they invent in the way of new lighting effects, or adapt the choice of their lights to individual gown, the less overhead.

However, it also keeps the photographer's standard down; he will never be able to please a good art director who is accordingly willing to pay the minimum of from \$75.00 to \$150.00 for a fashion picture used in nation-wide advertising. Seventy percent of all fashion photographers who now make inexpensive pictures, have the ability and the artistic taste to move from the \$15 to the \$150 bracket, that is, if given the examples and if they are encouraged to try.

The rest of my time is devoted to working for the Office of War Information (the nature of this work I am not at liberty to disclose) but through this I am given the opportunity to help in the American war effort.



OUR JOHN graduates. To the principal, who sits calmly through the dignified ordeals year after year, a parade of caricatures passes through his mind and into his camera.



SAMUEL Johnstone Brown, Jr. is still Stub Brown, the lame-brain, the guys called him. The family will buy a formal portrait of Samuel which will be Sam only in his serious moments.

COMMENCEMENT CARICATURES

By George A. Smith, Supv. Principal, Quarryville School



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HOLY cats! Asleep again. The school's favorite pastime in American History was to shoot a paper wad at Butch Adams when his head began to nod.



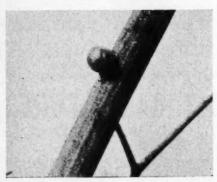
"IT'S IN the bag. Ain't I the brain!" A cap and gown, a roll of white paper and a high school graduate. At "seventeen" your boy has a capacity for mimics. Get him before the camera.

Swallowtail Butterfly PHOTOGRAPHS BY H. B. GRAY, from THREE LIONS

A SCIENTIFIC photographic series of the life of a swallowtail butterfly from the single egg and the caterpillar stages into a butterfly.



THE FEMALE selects a leaf of the Sweet Fennel plant upon which to start the next generation and cements a single egg into place.



THE YELLOW EGG of the swallowtail butterfly is about the size of a large pin head and turns green to camouflage it from enemies.



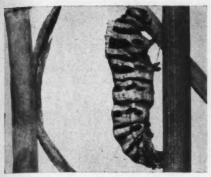
THE YOUNG caterpillar during the spiny stage grows rapidly. This speciment is ready to moult and put on a smooth, brightly colored coat.



HAVING LOST its protective covering of spines, the caterpillar now has two horns which protrude and eject a pungent scent, a gas defense.



A SILKEN LOOP which was spun with thirty twists of the head is given a rigorous test. The silk supports the caterpillar for the duration.



A STARTLING CHANGE occurs when the chrysallis starts to emerge. The skin is split down the larva's back by its irritable jerking.



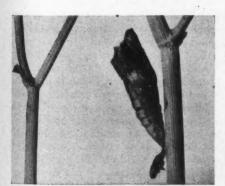
THE OLD SKIN is shed without disturbing the silken loop that supports the front end of the body by gradually rolling down through the loop.



THE TIP of the chrysallis may be seen withdrawing from the old skin and forming a new hold for the lower part of the body.



COMPLETELY formed, the chrysallis is very soft, flexible and mouse-gray in color. Within this covering nature prepares further changes.



AFTER A RESTING period that varies in length with the season in which it was formed, the covering splits near the antenna.



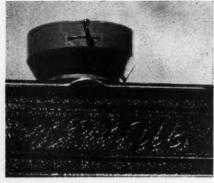
THE BUTTERFLY struggles forth. An hour after emergence, its wings are still expanding; and as soon as dry, the butterfly takes wing.



SCREWING a 2-56 bolt about ½" long into the threaded hole in a metal lens cap. A nut will be placed on the end of the bolt and tightened.



MARKING the position of the pin's shadow when the light source is offsides. The lens hood is a light color, so the shadow is easily seen.



HOW THE "sundial" looks to the photographer as he holds the camera at waist level or looks down on it as it rests on a tripod.

SUNDIAL LENS SHADE for brilliant pictures

By Walter E. Burton

Are you sure?" Most of us are bothered at some time or other with this query. All our pictures aren't taken with the usual sun-over-the-shoulder lighting, and even indoors there is often a question whether or not the light source is striking the lens. In an effort to shield the lens, negatives oftentimes are spoiled with a hand or book intruding into the picture.

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By equipping the lens shade of your camera with a "sundial" arrangement, you can avoid ghost images and other negative damage from light entering the lens. Use a short pin or bolt as a shadow bar and mount it on the top of the lens shade near the front edge. Paint a line on the surface of the shade to act as an index for the position of the shadow. It is a good idea to paint the outside of the shade a light color so that the shadow of the pin can be easily seen.

The shadow bar may be any kind of a short pin or small bolt. If the lens shade is metal, an easy way to fasten the bolt is to drill a hole about ½ inch from the front edge of the shade and tap it to take the bolt; then when the bolt is run through this hole, place a nut on its end. Tighten the nut against the inner surface of the shade. The nut and bolt should project as little as possible and should be painted a dull black to kill reflections.

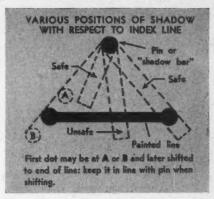
Place the hood over the camera lens, with the shadow bar at the top, and aim

the camera in the general direction of the sun or a source of artificial light sufficiently concentrated to cast a sharp shadow. Swing the camera to the right until the shadow cast by the sunshade just covers the lens. That is, until the lens points as directly toward the light source as it can, without picking up any light from the source. The shadow bar will form a shadowy line across the top of the lens shade. With black paint, make a dot where the shadow falls. This dot preferably should be the same width as the shadow. Now swing the camera the other way and make a second dot.

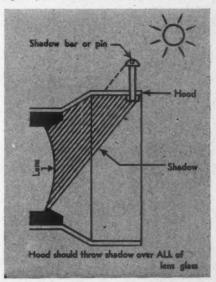
These dots alone will permit you to aim your camera properly with respect to an offside source of strong light. If the shadow of the pin falls anywhere between the two dots, light from the sun or other source is striking the glass of the lens, and may cause trouble. You should hold the camera so the shadow either falls squarely on a dot or outside of the area between dots. (In positioning the dots, the light source is approximately on a level with the lens axis.)

When the source of light is somewhere above the camera, it is desirable to know when the lens hood is or is not shading the lens completely. Point the camera directly toward the source of light, and tilt it downward until the shadow of the lens hood covers the front lens element completely. The shadow of the pin will fall directly backward. If the pin is not too long, the end of its shadow will fall somewhere on the surface of the hood. If this shadow falls beyond the hood, trim the pin down until it throws a shadow whose end can be seen. With a pencil make a mark indicating the shadow end. Now, with the light source still above the lens, swing the camera a few degrees, keeping it level all the while, until the shadow of the pin falls at an angle. Tilt the camera, if necessary, until the shadow of the lens hood just covers the lens. Make another mark at the end of the shadow of the pin. Swing the camera the other

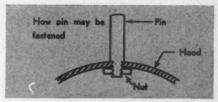
(Continued on page 78)



HOLD your camera so that the shadow falls squarely on a dot or not across the line.



THE DOTS are placed on the lens shade by testing where the shadow of the pin falls when the lens is protected from light.



THE NUT and bolt should project as little as possible inside the shade and should be painted a dull black to kill reflections.



SHOOTING from the point of view of one share the chilling sensation of looking into the

* COMPOSITION * CAMERA ANGLES * CLOSE-UPS



THE FUNDAMENTALS OF GOOD MOVIE TECHNIQUE

By JOHN W GAFILL

Director, Motion Picture Institute

E'RE ON STAGE, at a Holly-wood studio.

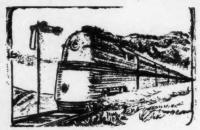
". . . Miss LaRue, please take your place at the keyboard. Mr. Lorry, stand in the curve of the piano, so you can look into her face." The director is speaking.

We stand before a modern living room "set." On the "cat walks" overhead "grips" and "juices" move around setting the lights, putting last-minute touches to the scenery. Beside us, the cameraman peers through the finder of his Mitchell. An assistant is placing two silver candlesticks on a piano.

"You see," he explains, "we frame Miss LaRue's face with the candlesticks. The candles, besides framing her face, give us an apparent light source. The real light comes from "duces" and "baby spots," but on the screen it'll look as if the candles furnished the illumination. This is a tender scene, and we emphasize its emotional quality by diffused lighting. The wire-gauze screens over the lights help to soften them.

"Look here in the view-finder . . . see the outline of Lorry's head and shoulders to the left, and beyond him Miss LaRue at the keyboard. A perfect balance: large mass of less interest (Lorry), close-up to one side; a smaller mass of greater interest (LaRue) farther away and just off-center. The camera sees LaRue from Lorry's angle. Like it?

It is the search for balance that makes composition challenging. You might place a camera so a large shrub in the foreground balances a child playing in the grass beyond it; a tree close by balances a distant house; a semaphore balances an approaching train.



INCLUDING a semaphore and shooting from a side angle adds a third dimension to movie shots of an oncoming train. The switch in the foreground also acts as balance for the approaching train.



BY STEPPING BACK and including the anchor of another ship, this shot is framed to give great depth. Dividing the scene into thirds in accomplished with the claw of the anchor, the boat and the distant buildings.



FILMING a farmhouse that stands on a treeless hill is improved by placing the camera low enough to shoot through an old farm wagon. Besides adding depth and interest, the wheel provides a "measuring stick" for the distant house.



TRIANGULAR arrangement makes for interesting pictures. Here the eye is held above the center of the picture on the face of the girl leaning over a sick friend. Shooting from the actor's point of view, we include a part of the man to balance the mass of greatest interest.



USE DIFFERENT angles to emphasize the feeling of the subject. Shooting from below makes the building loom tremendously over a small boy from the country.



FROM A CRICKET'S point of view, the wagon looks enormous and across the cobblestone street is a journey. This device in movie making creates suspense, varies the pattern to make for greater interest in the story and adds depth to the scene.



A PORTRAIT that clearly shows triangular arrangement, with the height of interest at the apex. In movies it is especially pleasing to have the action passing into the screen at one edge and leading out at the far and opposite corner as in this close-up.

In composing a scene, we often use a triangular arrangement which is especially good for figure shots. The point of greatest interest is located well above the center of the screen.

A mother holding a baby in her arms is a classic example of triangular composition. A tall young man and a girl slightly shorter sitting close together form a nice triangular composition as she lights his cigarette. For a longer "two shot," a triangle can be formed by including a tree or shrub above and behind the figures. In planning the composition, point the camera so the area of greatest interest (frequently faces) is well above the center of the screen and other masses spread out below the right and left.

Another thing in the scene worth noting is that we "cut" Lorry just below the hips in the viewfinder. Place the camera so the figure is always cut off between

the joints . . . between waist and knee, between knee and ankle. And when you are shooting heads, show the neck and part of the shoulder. Don't cut off any heads in your picture.

While it is a good idea to keep your scenes as simple as possible, it frequently adds interest to plan backgrounds that reinforce the atmosphere of the scene. A market scene of a woman selling live chickens can be angled to include piles of crates full of chickens, all in keeping with her occupation. Industrial movie makers have many good backgrounds to angle for . . . stacks of raw material, pipes, conduits, conveyors, all things that speak silently of the work being done.

Let the action move into and out of the field of view. If you must follow action, move the camera steadily so the action stays near the center of the finder. In scenic views pan from the least to the most interesting part of the scene and before you leave the subject or have the scene fade, hold the camera still. Never, never pan back over a scene.

Whenever possible, divide the screen into thirds; water one-third, buildings one-third, sky one-third. It's like a three-layer cake. If there were no water, the buildings might take up about two-thirds, and the sky one-third. Where the foreground is uninteresting, a treeless prarie, say, and the sky full of fine white clouds—give the sky two-thirds, the prairie one-third. On the contrary, don't give two-thirds of a picture to a baldheaded sky. Give the big break to whatever is most interesting. It is a good idea to keep the horizon line perfectly level in filming a landscape.

Try to place the camera so the shot is framed. That is, set off the scene by some object, as an anchor in the foreground. Sometimes an overhanging branch of a tree will frame a rural scene. If the branch isn't in proper position, break it off and have someone hold it so it arches over the scene. Besides giving depth, the branch provides a measuring stick for distant lakes, a house or hills.

By moving back into an archway, or back from a window when shooting from inside, you automatically make them frame the picture.

You wouldn't hang a beautiful picture on your wall without a frame, so don't throw an unframed scenic picture onto your motion picture screen. Often simply standing back in the shadow of a tree or building will give contrast and depth to action taking place in the sunshine.

Say you have a shot to make of a car traveling along a country road. Move back from the road so a section of splitrail fence and the trunk of an old oak tree is between you and the road. Keep the camera pointed at the car. Pan with the car as it moves, so that the fence and tree pass between camera and car. This gives depth and movement to the scene besides adding considerable local color. This applies to everything that is moving.

A rowboat on a stream may be filmed through a screen of overhanging branches. The interruption makes the audience feel themselves right there in 'the scene.

The angle, from which to film a moving object, depends on its speed. The angle you shoot from, however, does more than give you a good look at a moving object; it gives depth to the scene. A photograph has two dimensions, width and height. A moving picture, to look real, should have depth, or a third dimension. To give depth, shoot the scene from one side or the other. This angles the principal lines back into the picture.

When a subject is on the screen, it makes an interesting picture to shoot from his point of view. On a sight-seeing tour a man looks up, and you might show the waterfall; he looks down and you might show a deep canyon.

The advantage of shooting from the point-of-view of someone in the film is well illustrated in Walt Disney's Pinnochio. Often the audience sees things as Jiminy Cricket sees them. Especially effective is the use of this device on the dismal rainy night when Pinnochio is carried away in a cage by the great Stromboli. The little cricket hops sadly over huge cobble stones. How big the wagon looks to him as it comes jolting down the street, and the great wire cage with its enormous lock. This sequence is all shown from Jiminy Cricket's point-of-view.

The chief advantage of low angle is to emphasize size. A train filmed from a low angle gives an impression of force, speed, and size. Pit shots where a racing car moves over the camera gives an impression of terrific bigness. The angle you shoot from can throw any object out of its normal proportions. Low angle shots of bathing beauties exaggerate shapely legs. A monster in a mystery play is shown from a low angle to make him more terrible. The angle a shot is made from often shows the way a person feels. An immigrant boy in New York is filled with awe and wonder. If we photograph the city the way he sees it, how different the angles



GIVE THE majority of the scene to the objects that call for emphasis. The boy and girl have two-thirds of the picture, and the sky and ropes of the boat one-third. "Triangular" composition, or "L" shape, or "S" curve are the mechanics we use to make a traditional composition form that is both familiar and charming. But it is the photographer who, long before deciding on his "composition," must first choose his emphasis. It is his emphasis that gives interpretation to his picture, and his composition that gives it charm.



INCLUDE sufficient detail in your close-ups to help you tell the story, but keep them relatively simple because in the few seconds the close-ups are flashed on the screen, the story should be told as dramatically and excitingly as possible. Here the props lead you quickly to the children's expressive faces.

DIVIDING THE picture into thirds is only a rule to follow to make the scene more pleasing to you. Here the little girl takes up two-thirds and the sky one-third; she is the center of interest so the majority is accorded her. Even the background is divided into ground one-third, fence one-third and sky one-third. These rules are not musts but mentioned to suggest a basis from which to work.



will be than if we photograph it the way an old-time resident with eyes dulled by familiarity looks at the same sight. The angle that thrills you is the angle to shoot from.

Suppose we're going to make closeups. Let's take a man picking up a newspaper. The purpose of the shot is to let the audience see the name of the paper, thereby telling them the name of the town where the action takes place. The first thing to watch is the exposure. The scene must have the same negative density as the scenes that precede and follow it. Keep your close-ups simple. They're on the screen only a few seconds, so don't distract the eye from the important thing by unimportant details. Take a close-up of the hand of a girl nervously ringing the door bell of a swank-Fifth Avenue mansion. The bell itself is heavy bronze set in stone. The girl wears a leopard-skin coat (the sleeve shows), on her third finger is a diamond solitaire about as big as a door knob. We put a dingle-dangle bracelet on her wrist. These things all help show the kind of girl she is. Include in your close-up the significant details that help tell the story.

Balanced composition is like a scale with the heavy weight close up at one side of the screen and a smaller weight farther away near the center. The triangular arrangement is simply placing masses, so they form a rough triangle with the most important area, the peak of interest, at the top. Accent the action with a suitable background wherever possible. At Motion Picture Institute, our school at Birmingham, Michigan, we teach composition as a means, not an end.



Pinney from Monkmayer

Pictures
for the Bride

MIRRORING a lovely bride is one good way to start an album of the wedding. Fix the distance setting of your camera at the total of the distance from the camera to the mirror and the mirror to the bride.

By George W. Stacey

HAT bride today starts out by keeping house or building a home? Today's mode is a wedding on furlough and perhaps ten days together; then until the next leave, memories and letters to recall her wedding day. "Married on 24 hours leave" is not unusual, and the bride and groom who have amateur camera friends are delighted to receive the story of their wedding in pictures.

Although a posed, formal picture can bring back a host of memories, the amateur photographer can capture all the funny, charming, sentimental moments of the day. Such an album makes a welcome gift.

If you wish to take a movie of the ceremony, broach the subject to the minister in advance—no one wants his wedding halted by an irate clergyman. Usually the church is most cooperative and will let you try out the exposure and make plans in advance, so you will know just what lighting problems you are up against. Use either a tripod or the back of the pew, but be sure to have some support for the camera in either movies or stills. Church interiors are usually poorly

(Continued on page 81)

[34]

shoot! angle to the brid straw ha

INCLUDE the bride the crowd



Lewis from Monkmeyer

SHOOTING from the balcony is an excellent angle to include a lot of territory and obtain the bride and groom without a wide-brimmed straw hat stealing the show.



Pinney from Monkmeyer

INCLUDE enough of the car in a close-up of the bride and groom to suggest their leaving the crowd at the church. A flash shot does it.



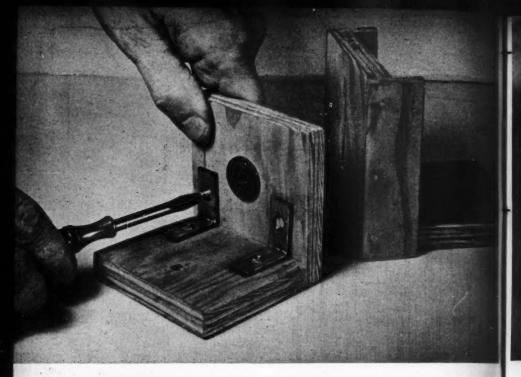
Pinney from Monkmeyer

EVERY bride wonders how she must have looked dashing down the steps of the church under a barrage of rice. This is as interesting a part of the wedding as the "I do."



Pinney from Monkmeyer

THE PERFECT ending to a wedding album. Or you might "finis" with a picture of the bride without her shoes.



REINFORCING with metal angle brackets the two "L" shaped units of a simple parallax corrector. Dimensions are: base block on tripod 3"x3", the upright block 3"x3½", top unit for camera base 3"x3", and the sliding upright 3"x2½".

CLOSE-UP PARALLAX

BY GEORGE CARLSON

N CLOSE-UPS parallax is a first cousin of the gremlin who rearranges the distance setting on your camera to insure a fuzzy picture. Parallax cuts the heads of your close-up portraits.

Although parallax error is also present on distant pictures, it is negligible. It is on close-ups that it becomes a factor. This is due to the viewpoint of the lens and the view-finder being separate so that they take in different parts of the picture. Parallax correction is needed in a twin lens camera, because of the distance apart of the two lenses.

Most twin lens cameras correct for parallax automatically from infinity down to around 3 feet. In using accessory lenses for close-up and copy work, some additional means for offsetting parallax between the focusing and taking lens is needed.

A simple and handy corrector may be made from four wooden blocks of ½ inch stock. The blocks are screwed together in two "L" shaped units.

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Use the distance between the two lenses on the camera as a guide (the one illustrated is 1 and 11/16 inches); cut a vertical slot in the front upright of the base unit. This slot is to accommodate a stove bolt thrust through a drilled hole in the upright of the top unit. This top unit slides up and down against the base unit and is controlled and held in place by a wing nut on the bolt. Two one-inch



THE COMPLETED units showing the slot that allows the top unit to be shifted the proper distance to offset parallax on close-ups and copying.



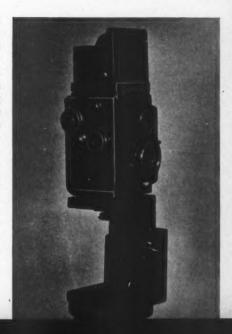
A REAR view of the parallax corrector which is held on the tripod by a homemade screw from a 1/4"-20 stove bolt and a large milled nut.

ON TWIN LENS CAMERAS

wide strips of quarter inch plywood nailed along the upright's edges prevent slide play when raising and lowering the camera.

In cutting the slot, the distance between the two camera lenses must be kept in mind, the idea being to make it long enough to allow the top unit to shift the attached camera the proper distance to offset parallax. This is the distance between the two lenses. Some cameras have internal parallax compensating devices which may affect the length of the slot. By making the slot about $2\frac{1}{2}$ inch long, the same device can be used for stereo when turned on the side.

THE FINISHED corrector in the upper position when the picture is ready to be taken. Focus with the corrector in the lowest position.



• INVADING JAPAN — pictures Johnny Doughboy will find



Photos: Hamilton from Three Lions

THE GINZA, exclusive shopping section in Tokyo, with modern displays, English speaking clerks, escalators and elevators. Yet the barges on the canals are pushed along by bamboo poles.

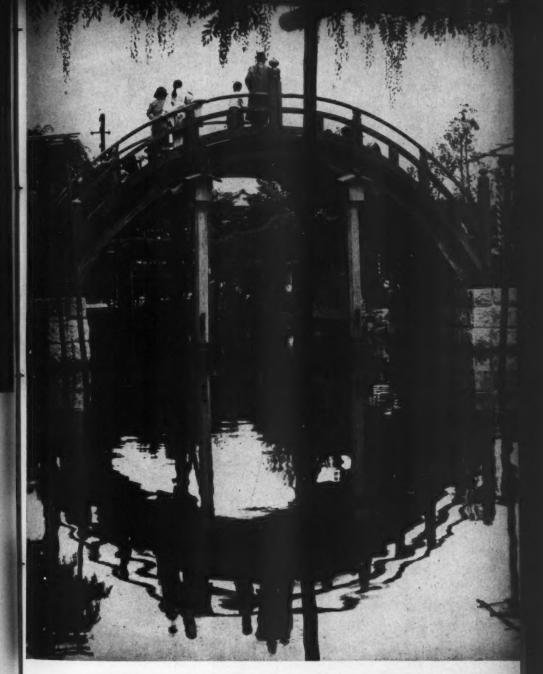
Rv Dorothy King

F Billy Mitchell's prophecy that "who holds Alaska controls the world" stands up, then bombs may reduce Tokio to a likeness of Warsaw, and the quality that will then differentiate Japan from her partners will be found in the country and in the villages.

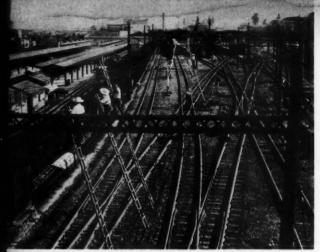
Today, in the big cities, Hollywood has done its work. The Japanese girls, when I last saw them, were wearing short skirts, high heels, permanent waves and cosmetics. Girls with flowers in their hair and gayly colored kimonos on their backs still parade in the parks that dot most villages. There, too, the men are gone and the women have themselves for company.

The soldier of occupation in this picturesque country should consider himself lucky, for Japan offers a variety of unique attractions. All will not be beautiful. Some will be merely quaint while some will be even ugly.

The modern girls in their short skirts, high heels, permanent waves, and cosmetics won't attract the picture-minded soldiers, but Johnny won't pass by an opportunity for a snapshot of girls strolling through the park in bright kimonos with flowers in their hair. The soldiers may be disappointed, if they expect the girls to pose for a picture, because, while they are extremely photogenic, they are also abominably shy. This is one reason why so many pictures of Japanese women show their backs instead of their faces. Another reason, of course,



PICTURESQUELY arched bridges usually lead to a shrine and are painted red. These bridges serve as a means of amusement for the children who climb up one side to run down the other. Wisteria is such a favorite vine, the Japanese have a dance about it.



INTO UENO Station, the largest railroad yards in Tokyo come both the electric trains which run in the city and the locomotives which carry troops and supplies outside the city. Since none of the personnel at the station seem to speak English, it takes imagination and luck to get the right train.

THE KOREAN woman washing at the well doesn't want to get her shoes wet. When the clothes are dry, she will iron with her bare feet by stepping on the clothes on the slick paper floor of her home. She dampens the clothes by letting them hang on bamboo poles or bushes until the dew falls.





By YOKOHAMA, Kobe and Nagashi harbors, our boys may enter Japan. Here at Yokohama can be seen small fishing boats alongside modern ocean liners. It was here, a few years before Pearl Harbor, that the American destroyer, The Astoria, brought the ashes of Ambassador Saito.

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THESE MISSHAPEN pine trees can be seen everywhere in Japan. The branches of the trees are twisted and tied into grotesque shapes because the Japanese like them that way. During the rainy season there is a fine mist in the air and the skies are drab, but otherwise the sky makes a beautiful background for the twisted trees.





THE RAINY season in June is vitally important to the rice crops; the plants must be set out in wet mud. After the plants are about three feet high and golden brown, they are pulled out of the ground, tied in bunches and hung up to dry. Then the dry rice is beaten out by hand.

is to show the obi, or sash, the most elaborate part of the kimono.

If Johnny Doughboy can't refrain from whistling at the girls, let me advise him not to say, "Hi, cutie." That word in Japanese means cucumber. If he must say something, I would recommend "Kide" pronounced ke da, which is easy enough to remember since it sounds like kid and means pretty.

The Japanese people themselves like to

take pictures of each other. They try to capture every event of any importance or pleasure in a photograph. I was never to a tea, a picnic, a party, a lecture, or even an English speaking contest without the photographer showing up.

The rice paddies, terraces, mountains, seascapes, shrines, and children at play offered so many interesting subjects to the photographer that one didn't mind being forbidden to take snaps of places such as



the famous Kamakura. This scenic place was rumored to contain military secrets having something to do with the fleet, and many foreigners had their cameras taken away from them because they were caught taking pictures there. In most cases, all they wanted was the scenery but the Japanese were quick to judge every cameracarrying foreigners by themselves.

When our soldiers move through the cities, villages and countryside of Japan, there won't be any secrets about the place except that one bewildering secret as to how the majority of the Japanese ever allowed calculating militarists to silence the voices of their far-seeing, internationally-minded leaders, even including their Prince Chichibu, and to lead them on such a treacherous path of wholesale aggression.

In previous years, when the tourist trade to Japan was flourishing, the traveller's first surprised remark on arriving in Tokyo was always, "Why, Japan is modern. I thought it was quaint!" But you have only to get into a taxi and be driven into the suburbs a little way to see that the modern exists side by side with the primi-

THE LORD of the household. Just as the Japanese man takes the highest place in the household and the best of the food, so is Japan now trying to seize the best in the world, expecting the allied nations to bow down as do the Japanese wife and children.

buring the rush hour, streets are more jammed with bicycles than with cars. The delivery men from the noodle shops are so expert on bicycles that they carry a heavy tray balanced in one hand, ride several blocks, and dismount without spilling a drop from the bowl.





MASKS ARE worn by almost everyone from November to April. There
is so much tuberculosis in Japan that
the people feel they are protecting themselves in wearing masks.
Students such as these spend long
hours studying English, which up
to the war was a compulsory subject in high school and university.
A Japanese jingoist remarked that
it wouldn't be long until the Japanese language would be the universal language and they wouldn't
have to study English any more.

THE YOUNG patriot wearing a soldier's hat and carrying a navy flag has been playing with wooden swords and cannons ever since he could hold a rattle. The children of Japan drink a fanatical patriotism along with their mother's milk. He must wear an apron over his suit to keep it clean as long as possible because their materials are made of staple fibre. They can't get cotton and wool; their silk is in storage; so cloth is made from the fibre of plants and about 20% cotton, which looks all right but won't wear.





Courtesy Cincinnati Society of Natural History

COLUMBARIUM pagoda, the Pagoda Turret Shell, whose exquisite structure is generally conceded to be the inspiration for the architectural motif of the Japanese pagoda. Ancient peoples, especially islanders, utilize their own fauna as an inspiration for design.

tive. Only a few minutes away from the Wall Street of Tokyo with its beautiful air-conditioned, earthquake-proof office buildings, banks, department stores, and theatres, the driver would be honking at the oxcarts to move over in the narrow streets. These streets are not as wide as our city alleys. In Japan there are no forgotten alleys. The people sweep them, live in them, set up shop in them, and call them streets. The houses are so close together that a broom handle will stretch from one kitchen to the next. Hordes of people have always lived in tiny straw and paper houses like rabbits in shoe boxes.

Because their first emperor and all the others since are, the Japanese believe, descendants of the Sun God and Goddess, their flag has the rising sun for an emblem. So superstitious are they in their worship, that a Japanese would not dare to sleep in any position except with his head to the east and his feet to the west.

Everywhere in Tokyo it is the same. the same little open shops that spilled their contents out on the streets in the



DOROTHY KING married a Korean missionary, whom she met in the United States and returned with him to Japan to work with her husband among students in Tokyo. Sensing the outbreak of the present war and the extreme shortage of food, Mrs. King left with her four children for the United States. Home again, she believes there is no country and no way of life so wonderful as her Uncle Sam's.

daytime and pulled them back in like clams into their shells at night; everywhere women with babies on their backs; expert bicyclists of all ages; students clopclopping along on noisy geta, wearing heavy rimmed spectacles and dark uniforms that make them all look like policemen or train conductors; the tofu (bean curd) man jogging along on noiseless feet with his clean white boxes on a pole slung over his shoulder and blowing his horn at intervals; a begging priest from a nearby shrine cutting capers and frightening the children with a huge ugly devil's mask over his head; and at frequent intervals, the tiny tea rooms with their everlasting phonograph music and pretty hostesses standing in palm-shaded door-

In the country there will be the farmer in his rice paddy or vegetable garden. His wife clad in bulgy nompei (slacks) with a towel over her hair works beside him ankle deep in mud. Little stringy haired girls try to play with their heavy brothers or sisters on their backs. And no matter where Johnny goes, he will see a shrine surrounded by pine trees with its grotesques god and brass gong where the people come to offer gifts of their best food and to pray for good harvests. Perhaps the shrine will have a red tori (archway) or highly arched, lacquered bridge which Johnny Doughboy, no doubt, will photograph.

Despite future bombings, many of these scenes will be there for the soldier to photograph and bring home to his family.

The picturesque pagodas which are typical in the Far East make one wonder where the orientals got their idea for this architectural motif.

Natural history reveals that in the waters adjacent to these countries, especially Japan, there have been found shells which so closely resemble pagodas that it is generally assumed that these beautifully shaped shells gave the ancients the inspiration for their architecture. In ancient times it was believed that the currents of

air and water controlled climate, crops, health, and the ordinary actions of man. So the first pagodas were built near the water where the shells were found and stood as memorials for nature worship. It was fear of this geo-maretic influence which led to the building of pagodas in other places as well.

The ancient nature worship has in later years given way to imported doctrines of Buddhism and other cults, so that the god shelves contain figures of mythical deities instead of the objects of nature of ancient times.

When Johnny orders a Japanese meal, he'll find a dinner of sukyaki, a dish most foreigners really enjoy. Better to refrain from ordering any of the tempting looking dishes unless he wants to waste his money, for Japanese food looks better than it tastes and he probably won't be able to eat it. If he is very brave, he will probably attempt to eat some raw fish which will be served in thin red slices with a little chopped radish. If he is lucky, he might be able to find the Perica tea room in Tokyo in a little street near the war-heroes' shrine with this sign over its door: "Tea and Wine Served with Civility, Comfort, and Consolation."

So far as money exchange and language is concerned, Johnny should have no difficulty, because the sen and yen is counted the same as our money in pennies, nickles, and dimes. Before the war, handbooks of useful words and phrases could be had at any book store for a few sen, but if they are not to be found, the soldier has only to remember one word, "wagaremasen" (I don't understand), and he'll get along for a while, until he picks up more. Learning to speak the language is not so difficult for one who can roll his r's.

I am wondering if any of our boys will have the same kind of surprise that an Englishman I knew at the beginning of the bombing of London had, when a drunken Japanese slapped him on the back and exclaimed: "I hope your country wins!"



by Edith Loder

ALTHOUGH photographers will usually argue over any assertion at the drop of a lens cap, there is one statement which always brings an emphatic chorus of "Absolutely so-s" and "No doubt about it-s." The expression of a face, they say but chiefly the expression in the eyes, is the dominating factor that gives a picture life and interest.

Now I wonder. Several years ago I spent an exhausting, unrewarding morning in the pursuit of a toddler, age two. It should have been pleasant work and was for the first hour. After that it wasn't, for a toddler's strength is as the strength of ten whereas a photographer is only a human being. In despair over obtaining any shots at all of facial expressions, my eyes were forcibly opened to the fascinat-

OOH, WHO hasn't peeped through a hole and watched the excitement. Clenched hands and eager bent body tell the story.

ing motions of his hands, legs, and body as he investigated a fish pond, chased a butterfly, or smelled a flower. When I began banging away at what appeared to be only his little rear, the camera caught characteristic gestures of the body which told a story as well as any brighteyed smile could have done.

As children and babies are uninhibited, their motions are spontaneously graceful and pleasing from whatever angle you may choose to photograph them. Often you will be rewarded with a picture that is spontaneously humorous as well. These rear views represent a refreshing approach to child photography and tell a simple natural story which makes you realize that you don't have to see their faces.



ACTION snapshots recall poignantly the memories of a day at the beach. Chubby hands, busy every moment, and a leap-frog position will be an interesting change from the imitation of a "downtown" formal portrait.

A COLLECTION of rear views tells the story too. Any parent enjoys remembering characteristic gestures of their tot through catch-as-catch-can pictures.



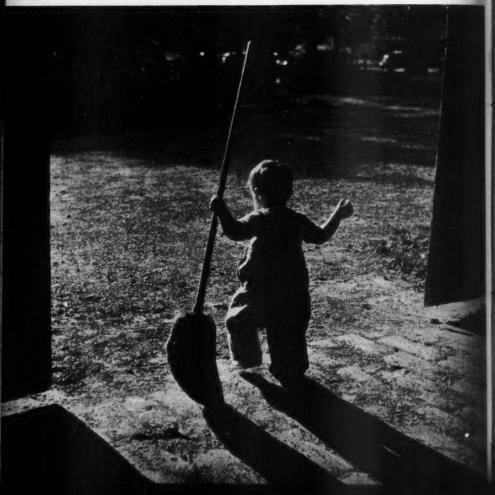


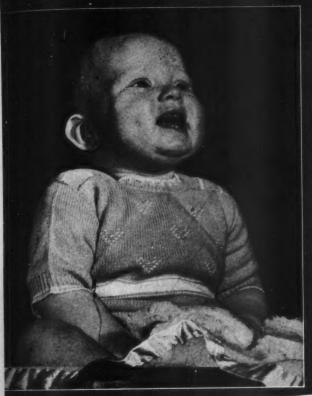
TRY AN informal shot of your children the next time they try to find Palermo; it will be a precious record of a year when families are reaching far out to hold themselves together.



DOWN TO watch the soapsuds on the water. The charm of youngsters together is well expressed through clasped hands, heads tilted down to spy a pretty shell, and moving legs.

"SORCERER'S APPRENTICE." This little boy grabbed a broom and hurried off, but the photographer was changing her film. The story the child himself had suggested was worth recording even if it did take a half hour to persuade him to repeat the action.





Prizes are: \$50 War Bond for the 1st, a \$25 War Bond for the 2nd, \$10 cash for the 3rd, and a Certificate of Merit from the editors of Minicam for the next ten winning entries.

A picture of any child from birth to three years old will be eligible provided a release to permit reproduction in Minicam is available.

Return postage must be included for the return of any entries after the close of the contest. We assume no responsibility for lost prints.

All entries remain the property of the contestants; we request only the right to reproduce the prize winners and the privilege of buying initial reproduction rights

Size is not restricted although the editors prefer unmounted pictures not larger

The number of entries from any one person is unlimited. Each entry should have the contestant's name and address plainly written on the back of the picture itself, not attached to the picture.

No entry blank is necessary. The contest is open to anyone not employed by Minicam Photography and associated publications.

Address your pictures to Baby Photo Contest Editor, Minicam Photography. 22 E. 12th Street, Cincinnati, Ohio.

The closing date is August 25, 1943.

VICTOR KEPPLER'S PHOTO ALBUM

"PHOTOGRAPHY IS MY HOBBY, TOO!"

says Victor Keppler, And deer



dvertising Photographer

bit peculiar that a photographer should spend his holidays taking pictures. I used to hide a small camera in my pocket and sneak it out when I thought no one was looking. But time has changed all that. Maybe my hide has grown teugher, or I've grown more philosophical; for nowadays when I go out for a day's outing or a month's vacation, I take along every camera I might want to use.

Why shouldn't photography be my hobby? I didn't become a photographer because the Kepplers have always been photographers. I became a photographer because it was what I liked best in the world to do. I swapped my rattle for a camera, and it's still my favorite toy. Because I work at it every day and make my living at it doesn't detract from my enjoyment a bit. It's still the thing I like best to do.

If this makes you wonder if I go out on a Sunday afternoon with my car filled with models and props and shoot illustrations, you're out of focus. I take pictures entirely different from those I usually make, but I do take pictures. The pictures I shoot on my day off and on vacation differ from my studio shots as much as soldiers differ from Waacs. They're all members of the armed forces, and all my pictures are photographs

-and there the resemblance ends.

When I take pictures for fun, I don't deliberately avoid situations that might resemble advertising illustrations, Advertising illustrations are the result of careful study, precise casting, correct props, and artificial lighting that will best glamourize a product or create a mood. You don't find situations like that in a day at the beach. But a day at the beach will bring you some excellent photogenic material—if you know how to recognize it and make the most of it. I am not referring to the too common practice of asking your girl friend to wear her prettiest bathing suit and shooting her standing under an umbrella or smiling into the camera. You can find shots of every description on the average beach from a fat woman to a lacy, spray effect of wind driven vaves on the sand. Both are proper photographic material, neither is an advertising illustration nor an average amateur album shot. If your girl friend is really lovely, work out a composition with her as the dominating mass. Look at it in terms of design instead of sentiment, and you'll get an effect that will probably please the subject and other people as well more than an aimed-to-be-flattering snapshot.



BY CONDITIONING a child to the presence of a camera, Victor Keppler is able to photograph the natural charm of childhood. He chatted with this young boy about the boat model and finally snapped the picture as the boy turned his head and looked up at Keppler, who was talking about a sailing trip he made one summer.



VICTOR KEPPLER cares enough about his hobby shots to use print control and give the edges of the background enough exposure to keep the viewer's eye within the picture.

PLACING a light low and in back of the violinist and another to the side and above so that a slight amount of light touched the subject's hair created a pleasing composition.





NEVER WITHOUT a camera in the car, Victor Keppler takes his album shots when a story presents itself. He creates and composes action and design for a living, but for his hobby, he is content to catch-as-catch-can.

Design is one of the things I like best be it in photography or painting. It is an integral part of all advertising illustrations. But the use of pure design is not permissible, except in rare instances. So when I go shooting for fun, I search out interesting designs. I said search out, mind you, not create. Creating then is the job I do every day. If a pile of wooden boards lends itself to an interesting pattern and design, I study it from the standpoint of light and angle, and get a shot for my scrapbook. I might rearrange the top logs a trifle if they needed it, but I wouldn't build up the whole pile just for a hobby picture.

You can find design in the pattern of smoke stacks etched against cloudy skies. You can also find design in a child sprawled asleep on a blanket or on the beach. These are among the easiest pictures to catch, yet they are always fresh and appealing.

In order to get delightful, natural pictures of children, you need a fast camera.

By using a camera of ordinary size, such 2½x3½ Graflex, a Korelli Reflex or a Rolleiflex, you can see what you are getting on an adequate size ground glass. They are comparatively gadgetless and easy to operate. A contact print from a negative of these sizes can be read and even shown. By cutting down the degree of enlargement, a tiny bit of movement or less than perfectly sharp focus won't ruin the picture for album purposes.

Are those the cameras I use? Yes, and lots of others besides. But if photography weren't my business, I would limit myself to one camera and know everything about it that can be learned by painstaking application. I never take a camera out for fun that I haven't spent several hours playing with it in my studio. Before I use it, I want to know exactly what it can do and what it can't. Then I can use it for precisely the picture for which it is



IN CONTRAST to the usual group picture, informality is the keynote; and the naturalness and gaiety of the couples are in harmony with the idea of a picnic.

SIMPLICITY in composition and lighting give emphasis to the wedding. Although it might look like a commercial illustration, it is a shot for Keppler's album.





A DAY AT the beach will bring you some excellent photogenic material if you know how to recognize it and make the most of it. Pictures of children playing have a natural charm. Victor Keppler has photographed children just for fun from Maine to Rio de Janeiro and says he has yet to find a child as unattractive as the pictures made of it by parents with a smile-for-daddy system.



OUT TO SHOOT a Camel ad in color of a circus performer jumping through flaming hoops, Victor Keppler nosed around the tent and found an aerialist hanging up her washing. So he shot some color pictures for the Camel ad and some black and white for Keppler's album.



IF YOU PASS a farmhouse, you may discover in it a veritable wealth of photogenic possibilities. Scenery shots are not common in advertising illustration, but Keppler likes them so much it takes will power to continue driving for more than five miles at a time on the open road.

best fitted. That's why I carry a choice of cameras.

But you don't really need children or a trip to the seashore to find hobby photographs. I find them everywhere. Every time I go on location I take along a couple of cameras beside my studio camera.

Scenery shots are practically unknown in advertising illustration, but I love them. After a day of shooting grinning girls on a Florida beach to pay for my winter vacation, I used to take my cameras (only a couple of them) and wander through the countryside. The dead trees

with their burden of Spanish moss were as exciting to me as a pretty girl to a sailor. Their constantly changing patterns in the shifting sun, the weird effects produced by the gentle breezes, made my trigger finger itch until I'd recorded them in celluloid.

No matter where you travel you will find variations of this kind of material to photograph. If you pass a farmhouse, you may discover in it a veritable treasure trove of photogenic possibilities. Just the animals on a farm can keep you shooting until you have to return for additional film. By getting closeup to the animals



PATIENCE is the first requirement, but sharp focus and an eye to composition make this photograph of a squirrel, who is swapping portraits for nuts. Unlike a lot of amateurs, Keppler wasn't satisfied with his picture until he made a blow-up of it and gave the upper and right hand portion of the picture extra exposure to concentrate the interest on the face and paws of the squirrel.

you can use them as patterns by themselves, or in a long shot they may become part of a larger composition. Farm shots are fun to make, and the average farmer is mighty cooperative. The promise of a picture has secured more cooperation for me than a five dollar bill, and not long ago I happened on a farmer who was a camera fan in his own right. Before I knew it he had his scrap book out and was asking me to criticise every picture in it. We wound up by his promising to turn in his present camera, a tiny affair, for a more useful, larger camera. In turn he led his team wherever the sun seemed best for my pictures. That was a wonderful day!

There is another aspect of my hobby that I share with all the amateurs in this country. I love to shoot celebrities-if they're photogenic. Most famous people are used to being photographed, the news photo boys see to that. Personalities are seldom self conscious, and usually they are thoroughly cooperative. While few can equal and none surpass the superb most of them will mug enough to make an interesting keepsake picture. I have yet to hear one refuse to be photographed, even by a child with a Brownie. Maybe they like it. Whenever I meet a newsworthy personality, I start thinking in terms of angles and light readings. If they know me, they begin to register their personalities in terms of facial expressions. If they don't know me, my professional looking camera insures their humoring me. Because of the celebrities' lack of self consciousness and tendency to mug when they know they're being photographed, I usually get a more intimate glimpse into their personalities if I sneak my shots.

For studies in pure composition and design let me recommend trains and rail-road yards. Trains drawn up as if on their mark with a shining sweep of track in the foreground are a commonplace sight in any railroad center. And railroad centers are found in almost every large city.

Yet I have never encountered an amateur photographer practising his hobby in a railroad yard. I've seen dozens of pictures of trains steaming ahead at full speed, of tunnels and the curve of twin tracks; but I'll swap them all for some honest to goodness shots of cars and trainmen in the yards. If you stand in only one place and keep shooting, the light alone will provide variations on the theme.

The most recent additions to my scrap book I found after I'd finished shooting a location picture. It was taken at a military air field and I had been working hard because it was a color shot and everything had to be better than perfect. I was just beginning to relax and swap yarns with some of the officers, when a truck pulled up a little in front of where we were yarning. The rush of the men to get their mail, and their unselfconscious eagerness to read it made me rush too-for my camera. I couldn't take time to screw the lens shade in place so I just jammed it on. I guessed at focus and gambled on time-but I shot those pictures. Of course my lens shield is now being re-threaded.

Some of my favorite shots were made in my home town, New York City. Poking along a side street way down on the East side in search of an antique coffee grinder one day, I saw a junk dealer's wagon plodding along. I've seen too many so called art studies of junk dealers to get excited about them. The front of the wagon, including the junk man and the horse were ordinary and I paid little attention to them. But when they had passed me, I let out a yell and whipped out my camera. The frayed rope and home made bells that tinkled on the back of the wagon were my dish. The owner stopped long enough to let me get a shot. His head shook sadly and he tapped it with a forefinger to show passerbys why he was obliging. He didn't understand photographers, but he was an old man and tolerant of those who are "teched."

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SHOOTING THE COVER

THE BRIDE and the photographer are the same model to convey the impression that a sister is taking the picture after the wedding. A 5x7 enlargement was made of the shot of the bride and groom and then tinted. Then the picture was mounted on the ground glass of a 5x7 view camera for the final picture on color film. The camera was four feet from the model, and a large studio reflector was used close to the camera and to the right.

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THANKS to the U.S.O. for the soldier and an aircraft plant for the bride. After Private Graff finished his first job of posing, he said fighting the Japs would be easier, but not so enjoyable as holding Miss Wall's hand.

OING THE JUNE cover was fun, E. Carter Perkins, well known color photographer, tells us. In photographing a June wedding couple, E. Carter Perkins wanted to be completely timely, so he set out for his local, Baltimore U.S.O. to find an appropriate soldier groom. The place was unusually empty due to a WAAC parade that was in progress, but Mr. Perkins spotted a soldier whom he thought would be an excellent model and approached him. . "Would you like to be a bridegroom?" was the introductory remark. "Sure, I'll try anything once," replied Private (fc) Graff from Pittsburgh. The model for the bride, Miss Rozella Wall from Altoona, who works in an aircraft plant, had been previously chosen, and as soon as the soldier and E. Carter Perkins reached his studio, they set to work. A series of shots were made, developed, and enlarged to 5x7. The best one was colored and mounted on the ground glass of a 5x7 view camera. The picture was taken at 1/50 sec. at f28 on Kodachrome Type B.





Director of Photography JAMES WONG HOWE

by DON M. PAUL

I WAS twenty-seven years ago that Hollywood's famous chinese director of photography James Wong Howe began his career. It was a Hollywood devoid of tinsel, in those days. A young town, mostly cow-pasture and cactus, it was even then prophetic of glories to come. Jim, a scared, modest Chinese lad with a face bruised from prize-fighting for pay and an innate desire for flashy

striped silk shirts, found a job. Raymond Stagg, a commercial photographer employed him to deliver prints and proofs by motorcycle. With a leather pouch slung over his shoulder, a big cigar in the corner of his mouth and his flamboyant silk shirt flapping in the breeze, Jim made an interesting showing in the young city of pictures. His job seemed glamorous to his friends. He made it seem even more



TO EMPHASIZE the change of Joan Leslie from her chrysalis into a full-fledged butterfly in *The Hard Way*, Howe photographed her in a mirror showing two reflections. Light seems to be streaming in only from a large bay window, but baby spots aimed from the side, but not on the mirror at all, give a clear, glareless image.



THE PLANNING of a scene, to James Wong Howe, is not mental occupation alone. He experiments with lights, props, positions and camera angles. He looks at the scene through a "finder" that sees only what the camera sees. Then, realizing the limitations of the camera, he puts wallop in its limited scope.

glamorous. He was, he told them, a photographer, a craftsman. He bragged extravagantly about his camera exploits, as young men will. Only to himself did he admit that he had never operated a camera of any kind in his life.

One day two of his friends walked into the studio, told him that they were returning to China, and that they needed passport photos. His big talk of the past convinced them that he knew his business, and he was told that they expected him to take their pictures. Taken aback, bewildered and frightened, but reluctant to lose face, he carried on his magnificent bluff. The cigar tilted in the corner of his mouth, he set up lights, picked up Stagg's treasured lenses, began to snap pictures, remembering how Stagg had done it. His

heart in his mouth at the thought of the results, he changed holders with a professional air. Suddenly owner Stagg walked in to find the place brightly lighted, his best lenses in danger, and three frightened Orientals staring at him in terror. The next morning James Wong Howe was unemployed.

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Then the Jesse Lasky studios gave him the magnificent salary of ten dollars weekly. That, remember, was around 1916 or 1917. The job, it turned out, consisted of picking up discarded pieces of film from the floor of the camera department and cutting room, and carefully filing them in the wastebasket.

One day Jimmy was a non-entity. The next day he was famous. Pointed out on the lot, occasionally as "that Chinese kid,"



WHEN his lights are up, and he has the effect he wants, Jimmy Howe determines exposure, taking a meter reading of each scene. He is exacting and never makes a slipshod scene. If it does not look right to Jimmy, he changes it until it does. Here, on "The Hard Way" set, he reads lights on Joan Leslie and Jack Carson.

no one knew his name. Then came a break. Soon everybody on the Lasky lot whispered about him, ribbed him, accepted him as a fraternity member. Jimmy Howe became a somebody.

It happened during a lull. Cameramen are notorious for their gambling instincts. So are Orientals. Asked by a cameraman to shoot craps with him, Jimmy refused, pleading that he was broke. To prove it, he turned his pocket inside out, revealing one lone nickel. "Shoot it," advised the cameraman. Jimmy did. He made one pass, then another, and yet another. "I'll shoot it all," said Jimmy, as greenbacks joined the heap of change. Other cameramen walked in, joined in the game. A few hours later Jim had cleaned them out. He had rolled his five-cent piece into eighty-five dollars.

His importance grew after that. His coworkers no longer referred to him as "that little Chinaman". They called him "Immy".

Cecil B. DeMille was short an assistant cameraman one day. Jimmy was the only man around. He was given the job of holding the identification slate in front of the camera before each take. The face of the slate-man falls on the cutting room floor as reels of film are edited and spliced, but DeMille, watching the daily run one day, before editing, saw the round oriental face of James Wong Howe on the screen, with a big cigar in his mouth and wearing a munificent striped silk shirt. DeMille roared with laughter. "Keep that kid on all my pictures," he shouted. "He's wonderful." Jimmy had mugged at the camera. He was a made man.

Today Howe discusses intricate techniques with an authority that is based on experience and accomplishment. He had no school or assistance in photography. He learned by watching and experimenting. Soon he was operating a camera as second cameraman, later as first cameraman, then, as an award for his proficiency, as director of photography. He noticed that all lighting used was flat, unflattering, inexpressive, unaccentuated for mood or anything other than reproduction. He wondered why lights could not be utilized to concentrate attention on moods and expressions, to act as a modelling and molding influence on the plot. Ignored and rebuffed when he suggested this, he was told to quit disrupting routine. His conscience bothered him. He felt that the method used was unfair to the audience. He rebelled at the sameness of photography. He felt that he was not expressing himself, that he was fooling everyone.

"Art," said Jimmy, "is based on temperament, mood and characterization. Motion pictures can be artistic. They can tell stories. They can lure the onlooker into a mesh of gripping plot qualities and make him feel that he is part of it. There must be no distraction, either from the sameness of treatment, or from props and background that lure the eye of the watcher from the people who create the mood to the non-essentials. Therefore, lighting and treatment must vary and above all must concentrate on the foremost character. Let the audience forget that the illusion is a reproduction rather than the real thing."

James Wong Howe, cameraman, tried desperately to follow this thesis. He was hampered at every step. In 1927 he experimented with panchromatic film. He was fired from a studio for wasting money and time on "foolish ideas," and for disrupting routines. That word "routines" became an enigma to him. He was seeking perfection through experimentation. He earned it, was branded by it. They nicknamed him Low-Key Howe in Holly-

wood back in the early thirties. He was reputed to be an indoor photographer only. He rebelled at this characterization. He insisted that he could apply his low key lighting to outdoor as well as indoor movies. "Does the sun always scorch all scenes at every hour of the day?" he asked. "No. Light qualities vary by day. Use those variations, and equalize scenes that should be equalized by using reflectors and lights outdoors as well as indoors. Laughed at and scorned for his ideas, he nevertheless proved them in "Viva Villa," an outdoor movie in which his lighting techniques worked wonders.

Howe can give no formula for lighting because he has none. He never makes two pictures alike. He treats each scene as an entity. He believes that the attention of an audience should be drawn to the focal point by technical concentration of all interest to that point. Too often, he thinks, do foolishly flamboyant backgrounds and props share the stage with action, thus nullifying or detracting from that action. He is grateful for the government limitation on sets because it makes ridiculous set situations impossible. "No more six-acre stages, with chorus girls and elephants all over them," gloats Jimmy.

Deep focus photography is credited to James Wong Howe because he used it years ago in "Transatlantic". Asked about his part in its development, he raves about his friend, Greg Toland's treatment of depth in "Citizen Kane," but debunks its constant use as a novelty. It has its place, says Jimmy, and should be used only when necessary, not just for its fad effect.

"What is deep focus," he asks, "other than the application of a wide angle lens stopped down. This technique is perfect when the surroundings play an integral part in the action, but when, as is usually the case, the actors and characters are foremost, then close photography, with backgrounds slightly out of focus, is best."

In the "North Star," yet to be released, he counteracts the changing position of



SHADOWS for effect is a standard technique with James Wong Howe. In *The Hard Way*, Joan Leslie, the toast of the town, runs wild. The mood is emphasized by the woman, the wine, and the song; the latter being characterized on the wall.

the sun by keeping hot lights and reflectors on the houses most of the time to balance the light and avoid shifting shadows. He changes his lenses often, uses different focal length lenses where they are required—long shots with long focal length lenses, close-ups with short focal length lenses. Every day he edits that day's film, planning ahead as he does so.

The war is changing Hollywood techniques, gloats Jimmy. Movies can stand the change. The public has been doped with nonsensical foolery, but is awakening and demanding plot, reality, and proper treatment. They realize finally how unreal past exaggerations of situations have been in the movies. It is the producers, not the public, who have been at fault. The public has accepted that which has been given them. The producers tried to follow formulae, yet outdo each other in splendor. That splendor has been phony. Staging a cattle stampede with thousands of cattle galloping over the plains in fast pursuit of the heroine, who come out of it without a hair out of place, is Jimmy's idea of moviedom gone sour. It is hard to break habits, he says, but some habits are going fast. Formulae always having seemed successful, Hollywood used them. Now it is seeking originality, down-toearth reality, strong drama based on personal situations. The set is not all-important, but the character and plot are. If you have good acting, something honest and sincere to tell, and lucid reproduction, you can produce your movie against a piece of black velvet as Shakespeare did his plays. Spectacular sets are unnecessary, and will therefore soon be passé.

In "Air Force," Jimmy Howe discarded habits of twenty-six years in photography to lend realism to the story material. He used lights to create moods, but let the story tell itself without the visual realization of a camera following the action. The audience feels that it is riding along in Mary Ann because the treatment is honest.

"What is suggested and implied, rather than that which is visible, is what impresses you," says Jimmy. "Suggestion will bring home an idea with great impact, where constant revelation will dull the edge. Hollywood is waking up to the benefits of European motion picture techniques. Thank goodness for the change. We need realism if our contribution to the public entertainment and enlightenment is to be honest.

Jimmy Howe wants to photograph action as it happens. He is tired of the security and sureness of making a movie on a back lot, while sitting on a camera crane with a microphone in his hand. He feels that a transition is occurring because of the war, and he wants to learn about it first hand. He wants to be in there where noise and blood and shrapnel are instead of "worrying whether a dame's good profile or bad is facing the camera, or whether her hair is in place or her mouth is on straight." He may soon get his wish, although he prefers not to speak of it until it is a reality. In the meantime, he is planning the requirements in photographic supplies of an OWI party which is going to China to record the struggles of the Chinese people against our enemies. He is also doing his part to cement allied relations in every way he can. During Madame Chiang's visit to Hollywood, Jimmy was an honored member of every party. He directed the activities of thirty cameramen who were permitted to photograph her. He attended the banquet not only as a just return to his fame and success, but as an honored friend of Madame Chiang's.

Whatever success James Wong Howe has had has been due to a native intelligence and understanding that far surpasses that of many Hollywood notables. He wants to live a movie so that the public will live it also. To accomplish that end he will sacrifice all the comforts and pleasures he has gained for himself, the big black cigars, the automobiles, even his pride of prides, his restaurant. His is a will to create honestly and sincerely, a desire that is a reality and an accomplishment, and he is respected and loved for it.

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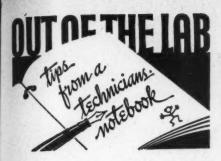
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FYOUR TIME is limited and you have to leave solutions in trays, you had better use tray covers to prevent both evaporation and contamination. Waxed paper floating on top the solution will do very well, or you can use a plywood cover painted with an asphaltum paint, to fit over the top of the tray. An inverted 11x14 tray makes a good cover for an 8x10 tray.

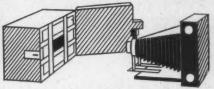
A piece of opal glass built into the top of the enlarging bench is a real darkroom luxury. Illumination should come from below and should be switch-controlled for both white and safelight bulbs. Principal use is for examination of negatives, but it can also be used for retouching, for printing (with a printing frame), as an auxiliary safelight and for viewing Kodachromes.

For copying line drawings, manuscripts, and similar black and white material, try making your negative directly on contrasty bromide paper, loaded in your holder as you normally load film. The paper negative can be printed in a contact printer, or can be again copied with paper loaded in the holder once more. The latter paper will yield a positive print similar to a Photostat. The advantages are economy of material and ease of retouching and correction. Most photographic papers are color-blind, but special orthochromatic papers are made.



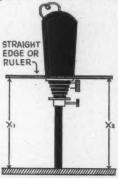
Except on extremely irregular terrain, it is possible to level a tripod by adjusting only one leg, usually the front leg. You adjust the tilt from front to back by moving the leg backward or forward. Take care of the tilt from side to side by a lateral movement of the same leg. Simple enough, isn't

A contact printer makes a good light source when you want to make a negative from a color



transparency. The easiest way to set up is to turn the printer on its side, using the masking bands to hold the slide or film to be copied, in place. Even if you are equipped to make a vertical shot and don't have to turn the printer over, mask down to the portion you are actually copying.

You can't make a sharp print from an unsharp negative; and if your enlarger is out of alignment, you won't be able to make a sharp print from

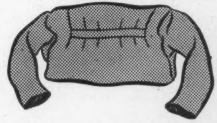


XI=X2 OR ELSE ... TROUBLE

even a sharp negative. The lensboard. negative carrier and easel should all be parallel, or you won't be able to get all sides of the print sharp at the same time, A quick way to check general alignment is to slip a straightedge in place of the negative carrier and measure the distance to the enlarging bench from each end of the straight-edge. Get the two distances equal.

A properly folded coat can be made to serve

as an emergency changing bag for unloading film holders or winding roll film on a developing reel.



After putting the holders or what have you inside the coat, make a loose roll by folding the coat so that its bottom edge is brought over the collar and then tucked underneath. The sleeves serve to admit the arms. A heavy raincoat makes an excellent emergency darkroom of this type provided the underarm vents do not admit light.

PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

PAPER NEGATIVE PROCESS

THE PAPER NEGATIVE process offers to the artistic worker a means of making extensive alterations in the tonal values or subject matter of a picture and introducing a certain amount of grainy texture for atmospheric purposes. However, it is not to be considered a cure-all for negatives of poor technical quality. Briefly, the paper negative process consists of making a positive from the original negative. This is sometimes called the diapositive. Handwork can be done on this to eliminate or darken light parts of the subject. From this diapositive is printed the paper negative on which handwork can be used to eliminate or lighten dark parts of the scene. The final print is now made by contact from this paper negative.

Three methods of making paper negatives are:
(1) the film positive-paper negative method, (2) the paper positive-paper negative, and (3) the film positive-Translite paper negative method.

MAKING THE DIAPOSITIVE

The Film Diapositive

With the subjects not requiring excessive retouching, the diapositive is best produced by en-larging on commercial film from the original negative. In general, this diapositive should be of a size accommodated by the enlarger, although when working with an enlarger taking only miniature negatives the positive should be as large as the final print. The film diapositive should be exposed so that it shows density in all but the most brilliant highlights when developed in D-76 for 5 minutes at 68°F. Diapositives from contrasty negatives or those to be printed on Eastman Translite Paper should be somewhat softer, developed 4 minutes in D-76 at 68°F. Minor retouching can be performed on such a film positive by the application of retouching fluid and the use of a pencil to darken objects which are to appear darker in the final print. On diapositives which are to be subsequently enlarged, pencil work must be kept to a minimum if it is not to show.

The Paper Diapositive

Where considerable alteration of subject and tonal values is necessary, a paper diapositive is preferable despite the fact that it results in a certain loss of gradation. Such a paper diapositive is made by enlarging the original negative on a light weight paper to the size of the final print. This enlargement should be made so as to retain minimum paper texture and maximum detail. Translite should not be used for the diapositive because of its high contrast.

The paper positive should be printed on the same paper contrast as that which would be used for an ordinary print, retaining gradation in the shadows when the highlights are properly exposed. It should be exposed and developed to a much greater degree, so that shadow detail is easily visible by transmitted, not reflected light. With negatives of especially great density range, the standard enlargement dodging technique can be used in order to obtain a diapositive rich in both highlight and shadow detail.

When processed the paper diapositive can be retouched, pencil density being added, wherever it is desired, to subdue or eliminate highlights and to strengthen shadow details. Light colored objects to be removed from the final print should be darkened in the diapositive to match surrounding areas. Black letter titles to appear on the final print can be pencilled on the face of the positive.

MAKING THE PAPER NEGATIVE

At this stage of the process texture and detail of the final print are controlled by making the paper negative in one of 3 different ways which are described below. In any of these 3 methods the contrast of the paper used should produce a negative which by transmitted, rather than reflected, light shows gradation in both dense and thin portions. Small film diapositives are enlarged to the size of the final print on Kodabromide A, and fullsized film diapositives are contact printed on a single weight contact paper such as Azo E. Because of their greater density, paper diapositives, already full-sized, are printed by contact on Kodabromids A. The paper negative should appear reversed left-to-right when viewed from the emulsion side. This can be done by placing the negative in the enlarger emulsion side up. For best results the paper negative should ordinarily be developed for a longer time than an ordinary print. If development is too short, poor separation of tones and noticeable paper texture may be produced in the final print.

Control of Texture and Detail

When the paper negative process has been employed principally to permit alterations of subject matter, minimum paper texture and maximum detail are usually desirable. However, for certain pictorial subjects, such as street scenes in quaint, foreign places, landscapes, and character portraits, the opposite effect may be preferred. In such cases the texture introduced by the support of the paper negative and the accompanying subordina-

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PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

M I N I C A M Photography

PAPER NEGATIVE PROCESS

tion of detail enhance the results. As previously mentioned, the exact method employed in making the paper negative determines the amount of paper texture and detail in the final print.

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1. For minimum paper texture and maximum detail the paper is exposed with its emulsion side to the diapositive. Then it is turned face down on black paper and given a uniform overall flash exposure to the enlarger light source or to an open lamp at a distance of 2 or 3 feet. To determine the exposure and development times which will produce a "flash" density exactly cancelling out the inequalities in the paper base, a sheet of paper is given a stepped series of exposures. The paper is then cut into strips at right angles to the steps, and then strips are developed for different times. When dry these strips are examined by transmitted light, and the correct exposure and development times are determined by inspection. Once determined, these values can be used for the rest of the paper in the same package, if it is exposed within several weeks. They must be determined separ-ately, however, for each paper grade and contrast used. Exposure to the diapositive should be such that the paper negative develops to the proper density in the time required by the "flash" density.

A practically grain-free paper negative can also be made, without "flashing," on Eastman Translite Enlarging Paper which has an additional matte smulsion on its reverse side to minimize the effect of paper fiber texture. Translite paper_should be exposed with its lustre side toward the enlarger less and processed according to directions packed with it. As already stated, it requires a film diapositive of low contrast.

2. For moderate paper fibre texture and subdued detail expose the Kodabromide A to the diapositive through its base, omitting the "flash" step.

3. For maximum paper fibre texture and subdued detail employ a paper diapositive and print by contact on the emulsion side of the Kodabromide A. Omit the "flash" strip.

After exposure the paper negative is processed the same as the paper diapositive except that with method No. 1, development time should equal that required by the "flash". It is extremely important that the paper negative (as well as the diapositive) be regarded as a transparency and always judged by transmitted light.

Subject Alteration and Retouching

When dry, the paper negative is placed emulsion down on a piece of glass, strongly transilluminated, and carefully studied to determine whether any retouching or changes in composition are necessary. Areas to be lightened in the final print should be darkened on the paper negative. Pencils from 6B to 3H are used for working in fine details, usually on the face of the print. When "working" in large areas, "cake" stove polish, pencil scrapings, or crayon sauce should be applied to the back of the negative by means of a chamois stump, absorbent cotton or cloth. For such work it is advisable to distribute the dark medium evenly over the applicator by rubbing it on a piece of paper.

Local reduction of dense areas on either paper diapositive or negative can be performed with Farmer's Reducer. In extreme cases, when complete bleaching is desired, a dilute solution of acid permanganate is first applied, followed by a dilute bisulfite solution. The paper should be soaked before treatment with either of these reducers, and should be thoroughly washed afterwards. The progress of any retouching should be checked at intervals by making test prints in order to determine the exact effect.

If a black margin around the print is desired, the paper negative should be trimmed to the final picture area. Then by printing on a somewhat larger sheet of paper, a black margin will be produced. This can be trimmed to any desired width, usually about ½ inch. This border is particularly effective with light-colored subjects in cases where the print is to be mounted on a large card.

FINAL PRINT

The choice of paper for the final print involves personal taste, consideration of the subject matter, and the contrast range of the paper negative.

In most cases a fine-grained natural white paper will be found satisfactory. With cold tone subjects like snow scenes and high key portraits, a white paper is often more effective; for sunlight effects and low key portraits or figure studies, where warm tones are desirable, old ivory papers are to be preferred. As a rule, subjects with fine detail are best on smooth paper, while those made up of large masses appear to advantage on rough surfaces. The contrast of the paper for the final print is determined by the contrast of the paper negative. It may be difficult to determine this by an examination of the negative, but a test strip or two will quickly solve this problem.

The final print is made by contact, preferably in a printing frame, with the negative and paper placed emulsion to emulsion. Either a contact or enlarging paper can be used depending on the intensity of the exposing light. A slow enlarging paper is particularly suitable. After exposure the paper is processed in the usual manner, mounted if desired, and spotted.

Our Readers snapped these

The groom looks too, too proud of his charming bride. With rationing in full swing, all that



food makes anybody say, "Isn't it a wonderful picture." Charles Schreiber of Bronx, New York, is the photographer of the happy occasion. Record shots of family occasions are especially important today to

pep up the letters we all write to some friend or member of the family in the service.

Although army and navy weddings have been popular all year, we're looking forward to an influx in June of pictures from lovely brides and lucky grooms.



"Thomas" by Braxton L. Hancock of Huntington, W. Va., looks as though he expected to get a tidbit any minute. Good cat studies are difficult unless you have a more highly trained and patient cat than most amateurs seem to have for subjects.

The distance is right on the nose, and we congratulate Mr. Hancock on the sharpness of this print.



"A Hurried Snack" was taken with a 3½x4½
Graffex with Anastigmat /4.5 lens at 1/100 sec
at /8 on Verichrome film by Michele of Holywood, California. Although the squirrel's read
to dash off, he's not going to pass up a fre
lunch unless that black box is more annoying



We have a long, handwritten letter from Charlie Bob Hill, Fort Smith, Arkansas, age ?

OFFICIAL PHOTO, U.S. ARMY AIR FORCES

GRAFLEX-made Cameras
... in ships like this...
are picturing the way
to VICTORY



THE FOLMER GRAFLEX CORPORATION ROCHESTER, N. Y., U. S. A.

(Continued from page 72)

that he was "Too Busy To Pose," but his daddy helps him out on pictures. A pleasant result of sunlight only, in an indoor shot with a Speed Graphic on Super XX film at 1/60 and f5.6 developed in D-76 and printed on Kodabromide F-3. We figured we had some youthful readers, but Charlie Hill, age 7, is the record, and we wonder how old is the oldest.



Pete Hall of Morehead, Kentucky, writes that he has the noisiest kitten he ever saw. It seems to especially enjoy drinking from their pitcher.





"Yomp, Yomp!" and the end of a banana when a hungry soldier takes a second mouthful. Private Eric Wahleen sent this picture from Jacksonville, Florida. Private Wahleen must have been based elsewhere when he caught this shot, for it is no ad for Jacksonville, Florida.

Corporal R. L. McCormack from Fort Sill, Oklahoma, took this detailed portrait of a Kiowu Indian chief with his Leica camera, model D, f1.5 lens at 1/100 sec. at 6.3 on Panatomic X and developed it in DK 20. It looks like Corporal McCormack has been having a good time with a type of portraiture he'd have to fake in New York. An excellent study of a weather beaten face from the race seen so seldom today in full regalia.

PHOTOGRAPHY'S FUTURE IS BEING MADE TODAY



ON THE WAR FRONT photography has become a vital weapon. Day after day, night after night, reconnaisance planes return with the pictures that become the charts for tomorrow's action. For, like bombsights, the photographic chemicals used in processing reveal the details upon which our bombers must depend to speed with unerring accuracy towards enemy objectives.

ON THE HOME FRONT Fink-Roselieve with a knowledge born of long experience in the handling of chemicals has turned its chemical plant over to the preparation of chemical formulas for the U. S. Army Air Force, Signal Corps, Medical Corps and other government agencies. However, greatly expanding facilities are making it possible for F-R to serve with still additional production in the "ALL-OUT MARCH TO VICTORY."





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EARN YOUR RIGHT TO ENJOY PHOTOGRAPHY'S FUTURE.
BUY WAR BONDS AND STAMPS TODAY.



MORE FACT Than fancy

By Paul Hopkins

To continue his photographic work in the Civil War with his crew of helpers (which numbered as many as 20 men), Matthew Brady "borrowed" several thousand dollars' worth of supplies from the E. & H. T. Anthony Company, the predecessor of the present Agfa Ansco. Because his war photography was not a financial success, Brady gave the Anthony Company his second complete set of negatives to cancel



his indebtedness. The first set of negatives went, of course, into the Government files, where they proceeded to fade very rapidly. It was recommended to the Government as early as 1882 that Brady's negatives be

copied in more permanent form, but the Government decided that the cost was prohibitive.

The Anthony set was first used to make commercial prints of the Civil War, but later lay forgotten for many years in a garret. When this valuable collection was rediscovered, about 50 years later, it, unlike the first set, was in a state of almost perfect preservation, and was published in ten volumes titled "The Photographic History of the Civil War".

Will television — perfected and popularized after the war—take the place of motion pictures? The experts say not entirely, but agree that it will cut into theatre attendances. One speculative comment on the future of television is that all people will have to do is drop a quarter in a meter and sit at home to watch a movie that, in this way, may be enjoyed by as many as sixty million people in one week.

In addition to aerial gun cameras, many bombing planes are equipped with special movie cameras whose job is to photograph the falling bombs from the moment they are released until they explode on the target. This film gives information that is used in calculating the number and size of bombs most effective against a particular target.

Underwater photography has its own special set of rules. For example, when making under



water motion picture at Silver Springs, Florida, the camera must be focused at a point ½ closer that the actual distance the subject. For a underwater portrait of

a subject nine feet away, the camera should I properly set at six feet because of the different in light-bending properties of air and water.



Cold — (and we really mean c-o-l-d we at her camers men have their troubles. Temperstures around 50 de grees below zero have a tendency to make the film very britte. One motion-picture photographer had the film "break off like wafers" when he tried to load his camera.

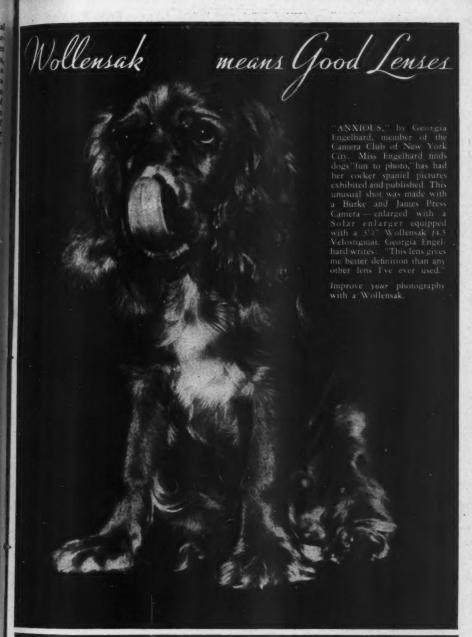
Many motion-picture studios in Hollywood are now saving many feet of 35mm. film by shooting the entire production on 16mm. film. The smaller-size film is used only as a production and planning guide which saves many retakes and other unnecessary shooting. An interesting feature is the use of 16mm. Kodachrome which will give acceptable enlargements to 35mm. black and white should a star hit as exceptional and worthwhile emotional peak in the preliminary shooting.

All photographers know today that steres scopic pictures have great possibilities in the



future. Here's an idea the Russians are working on in the field of three-dimensional motion pictures. A standard movie camera is equipped with a gadget which creates the impression of one image photographed from two places. This film is projected onto a double

screen consisting of one ordinary screen and one of wire immediately in front of the first. The depth illusion was so remarkable that in a performance showing some birds in flight, some of the spectators reached up trying to catch the birds!

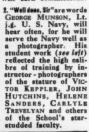


For Movies, Candid, Enlarging, Action, Stills
ソウムトヨコンシン ンプロススト くり, 2021年7月年2月17日

CASE HISTORY of 3 Young Men and a Girl

1. "Shooting" with a Comere for Uncle Sam are 94% of all SCHOOL OF MODERN PHOTOGRAPHY graduates Many now "in service." Many have had brilliant camera careers interrupted "for the duration." Lt. JE-ROME ARTSIS (right) is typical of this group. To-

day young men approach-ing draft age are coming to the School for pre-induction training in basic military photography. 94% should quality—many, like Lt. Artsis, will earn commissions.





4. War er No War, fashion marches on. Always a lucrative field for women, it is even more so today. Typical is MILDRED SCHWARZ, a recent graduate. From fashion photographer for one of the coun-try's largest departmentment stores, she stepped up the pro-fessional ladder by joining the staff of crack fashion photog-rapher William Ward.



THE SCHOOL OF MODERN PHOTOGRAPHY 136 East 57th Street New York City

3. Since graduation a year and a half ago, ROBERT SOSENKO has made tremendous strides, as is apparent in the lovely illustration above. He relinquishes an excellent position as assistant to nationally famed illustrator, James Viles, to answer Uncle Sam's call. With photographers in great demand, desirable openings for photography careerists are plentiful.

5. This Book has helped shape the destinies of many a now successful

SUN DIAL LENS SHADE

(Continued from page 25)

way, and repeat the operation.

You now have three marks indicating safe positions with respect to overhead light sources. Draw a line connecting them and extending to the edges of the "unsafe" area indicated by the two does you made at first. This line will be an proximately straight, for the type of len shade shown: or it can be made straight by allowing a little extra leeway or "factor of safety" with respect to the position of the hood shadow over the lens. The two dots may be placed so they come at the ends of the line. Thus the marks of the index become a short, straight line.

Adjusting the camera to the sun of other light source is a matter of a second or less. You merely hold or shift the camera so the shadow of the pin either misses the line and dots entirely or just touches the ends of the line, or so the end of the pin shadow approaches or touches the line, but does not pass be yond it.



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"Business has been booming since I had that backdrop painted."



Array Air Feron Official Photo

Getting ready for 25 vital seconds

THEY say that a bombardier has only 25 seconds to do his nerve-wracking job. And he may have to do it under many different conditions. Those are two big reasons why it takes months to train him . . . why he flies training missions after dark and in the rain as well as in daylight.

Photographers in the Army Air Forces often have to do their work fast, too. Sometimes it seems as if they had only split seconds to get the picture. And they must shoot under all sorts of lighting conditions. That's where flash bulbs you've given up now provide important help.

G-E MAZDA Photoflash lamps are proud to share in this job of helping military and press photographers bring back better pictures.

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CONTAX PANFLEX for close work. Contaflex, Ektar, Auto and "D" Graflex, Contax and Leica, 5x7 Speed Graphic, 5x7 Graflex, View Cameras including a complete 6½x8½ for \$50, Model 70 B & H 16 and Case \$50, Bolex 8 and 16, 10" F4.5 Steinheil in Shutter \$150, 12" Dagor Shutter \$150, 12" Zeiss Anastigmat Shutter \$100, 12" F4.5 Tessar \$200, lenses 1" to 20". No list. State your needs. What have you to sell? Wells-Smith, 75 E. Adams 3t., Chicago, Ill.

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BACK DATED MAGAZINES—all publishers. Catalog 10c. Cicerone's (Dept. E), 863 First Ave., New York, N. Y.

1943 "PRESS" IDENTIFICATIONS: Form "Pres Cards," tags, arm bands, etc. Catalogues. Supplies, 1934-M Eleventh, Washington, D. C.

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\$1 BRINGS "Surprise" assortment 8mm. colorful titles! LeMoine Films, 926 West Austin St., Nevada, Mo.

MOTION PICTURE PROCESSING — 100 ft. 16mm., 75c; 50 ft. 16mm., 50c; 25 ft. 8/8mm., 35c; 25 ft. 8mm., 25c. Ritter Film Service, 629 Lyman Avenue, Oak Park, Ill.

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BEAUTIFUL KODACHROME SLIDE and list, 25t. Art Slide Co., R-1, Canton, Ohio.

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SWAP: Saxaphone, photometer, scale, sport glass. Wanted: 2 x 3½ Graphlex, Reflex or Synchronized Range-Finder Camera. Heshin, 8032 Ingleside, Chicaga.

MISCELLANEOUS

BEAUTIFUL STONES, removed from rings, etc. 100 assorted, \$2.00. Lowe's, Box 311, St. Louis, Mo.

TRICK CHALK STUNTS. Catalog 10c. Balda Class Talks, Oshkosh, Wis.



Think twice before you slip that filter on. Bald skies are more effective for some pix, and I'd just as lief have a Kodachrome shot through a green filter as a mountain view in which the filter had cut out all the distant haze and with it that effect of distance that makes a photograph a picure. If you can't resist a filter, for mountain views, use a blue one, to increase the haze effect.—R. H.



Supplementary lenses work well on enlargers, too Instead of wishing for a sky hook because the column of your enlarger isn't quite high enough to make that big blow-up, slip a portrait attachment on the enlarger lens. You won't be able to cover as much negative area but that doesn't make much difference since you are ordinarily using only a small portion of the negative when you need that extra stretch.—R. H.

PICTURES FOR THE BRIDE

(Continued from page 34)

lighted, and you will probably need from 1/25th to a bulb exposure. Load your camera with high speed film to give you as much advantage in exposure as possible.

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Orthochromatic film gives excellent rendition of the satin and lace of a wedding dress and is splendid in portraits of the bride herself, but for most purposes, you will be better satisfied with panchromatic. Black jersey makes a good backdrop for portraits within the home.

Weddings may be made in heaven, but I'm enthusiastic over picturing them on earth. To today's bride, give an album of her wedding day.

MINICAM readers who have spare time to turn into extra money might follow the society columns of their local papers and write to the bride's parents offering to make a wedding album at \$25 for the first, and \$10 for each copy. An album such as this is treasured for years to come and a highly successful local business can be made out of making clever, artistic ones. Professional photographers, somehow, have lacked the imagination to enter this field and competition in many cities is nil.

Perhaps we amateurs can rectify, this June, a long neglected and really spirited source of family photographs.



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Closing Date	Name of Salon	For Entry Blank, Write to	No. of Pri	nts & Entry Fee	Dates Open To Public
Exhibit to see	Second Chicago Inter- national Photographic Salon.				Chicago His- torical Society Bldg., Lincoln Park June 1-Sept. 7
Exhibit to see	Eighth Anthracite Photo- graphic Salon.				Everhart Museum, Scranton, Pa. May 15-June 18
Exhibit to see	★Sixth Annual Salon of Photography.				Fitchburg Art Center, Fitch- burg Mass. May 16-June 16
Exhibit to see	Fifth International Salon of Nature Photography.				May 19-June 15 Buffalo Museum of Science
Exhibit to see	★Sixth Annual May Salon.				Y. M. C. A. Springfield, O. May 24-June 5
Exhibit to see	First All-Brooklyn Salon of Photography.				Brooklyn Museum, June 5-27
Exhibit to see	★Twelfth Detroit International Salon of Photography.				Detroit Insti- tute of Arts, June 8-July 4
Exhibit to see	Third Annual Ozark Salon of Photography.	10			City Art Museum, Springfield, Mo June 1-20
Exhibit to see	Fifth Annual International Salon.				June 7-19 Watertown, N. Y.
Exhibit to see	★1943 Seattle Interna- tional Exhibition of Photography.	·			Seattle Art Museum, June 9-July 19
July 17	Annual International Salon of Muncie Camera Club.	Joe Sanders, Salon Chairman, 122 W. Charles, Muncie, Ind.		\$1.00	Muncie, Ind. Camera Club, Aug. 1-6
August 15	Second Annual Salon of German Shepherd Dog Photography.	Chester Madison, Salon Chair- man, 7874 Cressett Dr., Chi- cago, III.	any	.25 each	Von Lengerke & Antoine, Chicago, Sept. 5-11 Marshall Field & Company, Chicago, Oct. 4-18
August 21	Fifty-second Toronto In- ternational Salon.	F. L. Harvey, 3019 Queen St. E., Toronto, Canada.	4	\$1.00	Eaton's Fine Art Galleries, Toronto, Can.
September 25	Third Annual International Salon of the Victoria Photographic Associa- tion.	Dick Colby, Room 4, 640 Fort Street, Victoria, B. C.	4	\$1.00	Empress Hotel Victoria, B. C., Oct. 22-Nov. 7
To be Announced	Second Manitoba Inter- national Salon of Pho- tography.	D. N. Smith, c/o Strain's Ltd., Smith St., Winnipeg, Man.			Sometime in October

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Open to	Subjects	Prizes	For copy of rules, write to	Closing Date
Amateurs	Photographs must dramatize some phase of our civilian war effort.	\$500 War Bonds Awarded every month.	Victory Photo Contest, Victory House, Per- shing Sq., Los Ange- les, California.	Last day each month.
Amateurs	Any	\$25 in awards, including three \$5 prizes weekly.	Camera Contest Editor, Chicago Herald Amer- ican, 326 W. Madison St., Chicago, III.	Weekly.
Amateurs	Any. Award based on sub- ject interest and initial impact.	\$10, \$5, \$4, \$3.	Mechanix Illustrated, ISOI Broadway, N.Y.C.	24th of each month.
Press Photographers	Pictures in which cigars play a news worthy part and which were taken in course of regular duties and published.	\$50, \$25, 5 awards of \$20, 5 awards of \$10 and extra awards for special merit.	Photo Judges, Cigar Institute of America, Inc., 630 5th Ave., New York, N. Y.	June 30th again on Sept. 30th & Dec. 31st

Calling all Cameras! By ARTHUR BRACKMAN Managing Editor of Free Lance Photographers Guild

MORE and more newcomers are producing kodachromes for magazines.

After the past twelve months I feel as though I have examined more Kodachromes than anybody this side of Rochester. Perhaps I can list a few notes for making Kodachromes that sell to magazine art editors. Like the recipe for rabbit stew, the first requirement for making a salable Kodachrome is to be lucky enough to be able to catch some. That yellow package puts you on the fifty-yard line, ready to open the Book of Rules.

1. Fast action subjects, crowds, large and poorly-lighted areas, scenes with an over-abundance of cluttered detail and with monotonous color backgrounds seldom lend themselves to salable Kodachrome. Recognize at the start what pics don't lend themselves to kodachrome.

The best kodachrome subjects are those where you can control the models, where there are a few vividly contrasting colors, preferably with good splotches of red values, large masses, absence of intricate detail.

Try for the poster effect. Preferably one
or two figures, close up, even the face alone.
Such large masses will register strongly and
clearly in color. Most magazine covers are of
this type.

3. Use plenty of light. Perhaps one-third of the unusable kodachromes have the fault of insufficiently brilliant light. It takes plenty of light to get the colors across strongly.

4. Avoid homely models. This advice might appear obvious, but it is appalling to see how many photographers waste good color film on plain-looking girls, homely children, unpleasing men subjects. If you make kodachrome to sell, use the most beautiful model you can possibly find; she must be very young, with perfect color, free of blemish, with white, even teeth.

5. Frame your picture in your mind's eye before you get it in the view-finder; the essence of a good kodachrome is a nice balance of color values, and no text book is going to help you if you insist on clicking your shutter before you have the best possible arrangement of your subject in your ground glass.

Sale GRAFLEX Cameras

31/4x41/4 R. B. Series D Graffex with F4.5, B. è L. Tensar
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thing for a pair of trunks and the hand of a pretty girl. Wouldn't it be better, therefore, to forget our own small inconveniences, and devote all we've got

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6. The color must be true. Since this is not a technical article, I shall not attempt to prescribe the rules for exposure, which are obtainable from Eastman. The quality to aim at is an approximation to reality as seen by the naked eye. A slight over-accentuation of color value is still a characteristic of kodachrome; but the extreme color heightening, which in the early stages of kodachrome made every scene look like a Maxfield Parish painting, is now passé.

7. Avoid extremely small sizes. Any kodachromes smaller than $3\frac{1}{2}x4\frac{1}{4}$ have to be awfully good and sharp to sell. Many editors have a taboo against 35mm. size and will not even look at it. Although we do sell 35mms, it is usually only because the editor can't find a suitable subject in larger size. We disagree



By Ted Koepper

Kodachrome Cover Girl

"It ain't art," says Arthur Brackman, "but the colors are sharp, clear and with plenty of contrast, Bright yellow sweater, red coat, light blue skirt, yellow socks, and white shoes. Red finger nails, red ribbon in hair, bright white even teeth, and a clear school girl complexion.

"It sells every time for \$50 to \$500 as a magazine front cover. Note that s-x rears its gently shielded I-g."

This pic was cropped to cut out a third of the bicycle when published. The photographer, Ted Koepper says of his job: "Just a poster with little or no detail and solid contrasting colors. I avoid muddy or mottled colors and try to get the model to look animated but still as though she stepped out of a band box. Mining coal is easier."

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8. Get releases from the people photographed wherever possible. Every camera store has such releases for sale; if not write me in care of this column enclosing a stamped return envelope and I'll be happy to send you a sample release form. Having signed releases may triple your cash return from a good shot, since it may be usable for advertising, where a signed release from each person shown is essential.

There are a small group of subjects which, in this year of 1943, are selling well, and I shall try to list them in approximately their order of saleability. First of all, pretty girls, and pretty women. Both closeup of face or half-figure and full figure in action are widely med. In both of these, the preference is usually given the smartly dressed, or sophisticated type. Sharing interest with these, because of the war, is the "women in industry" type of subject. The interest is chiefly in straight eye-appeal.

Then there are the same type of subjects combined with a story-telling angle. The pretty girl may be taking her dog for a walk, changing a tire, painting a barn, running a drill press, or writing a V-mail letter.

The third most popular group involves babies, and the fourth, domestic animals, such as dogs, cats, parrots, etc.

Fifth on our good-selling list are topnotch scenics and landscapes. These may be with or without people in the picture, and they are used chiefly for calendars, frontispieces, greeting cards, etc. The scenery must be unusually beautiful, colorful, and well-composed.

Sixth on the list, especially since Pearl Harbor, are boy and girl subjects with an armedservice angle of the romantic type: soldier dancing with his girl, kissing her good-bye,

Seventh, and due for emphasis as long as the war lasts, are both full-figure and closeup face shots of soldiers, sailors, marines both in action and repose. Good shots of rumbling tanks, anti-aircraft guns, etc., are similarly widely used.

After you have gone through this list, you may want to consider other subjects of widely varied range. These often involve a combination of two or more of the above-listed subjects. We have had many calls recently for farm subjects, including farm animals, plowing, as well as shots of welding, ship building, etc.

Another perennial favorite, if you have the knack, is the humorous story-telling kodachrome. A picture of a kid practicing the violin with an agonized expression on his face,



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BETTER PICTURES

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with his waiting baseball glove and bat bedoning tauntingly from one corner of the romis is an example. Humorous kodachromes as usually of the Norman Rockwell type; the assential point is that they present a smile-povoking situation familiar to all and that they present it in a way which will register with even the simplest intellect at a moment's glance.

Here are a few answers to frequent quetions about selling Kodachrome:

Kodachrome is almost always purchased in transparency form; it is almost never necessary to submit color prints. The purchase usually buys only one-time publishing right and usually returns the transparency, which means reproduction rights may be sold again elsewhere.

Prices for kodachromes range from \$50 b \$500; between \$100 and \$300 is the spread for national magazine use.

Photographic agencies, such as the one I an affiliated with, have a steady market for good Kodachromes and are always glad to look at and, if necessary, criticize your submission.

For a list of such agencies, their addresses and requirements, see Minicam for February, 1943; or the current *Photo Almanac*.

Long Life for Kodachromes

THE THREE factors that affect all dye pigments whether they are in motion picture f or used in house or automobile paint or for dy-ing clothing are: (1) exposure to light, (2) high humidity, and (3) high temperature. In viewing a color film the absorption of light of different colors produces a slight fading effect If you take a strip of color film and cover up half of it and place the film in your window so that it would be exposed to sunlight all day, you would find that the same process goes o which affects the colors of your automobile or necktie. Perhaps of the three factors which affect change of color in dyes, the most important is humidity. Films kept or stored in atmospheres where the relative humidity varies from 70 to 90 percent, will change in color. High temperature along with high humidity, of course, increases the rate at which such changes take place. If films are kept in an atmosphere of between 40 and 50 degrees F. and at a relative humidity of between 40 and 50 percent and in the dark when not in use, the longest possible life will be obtained.

"Cinclean" Film Cleaner

Cinclean, distributed by L. R. Biber Co, Times Bldg., Times Square, New York, N. Y., restores and keeps film in excellent condition. Applied with chamois or velvet, Cinclean removes dirt, oil and other foreign matter from film surfaces. It is available in 4-oz. bottles for 65c.

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WOMEN, women, everywhere. The California Camera Club recently had an all women jury for their print competition. Their View Finder has a column In the Spotlight which is full of punch.

AN EXAMPLE of the stuff it takes to continue with members leaving for the armed forces every other day is quoted from the Washington Council of Camera Clubs' Bulletin:

"The Olympia Camera Club has been reduced to two members, one of whom expects to be drafted momentarily (probably is by now). The remaining member, Jimmy Stanford, let his pride stand in the way of sending out a one-man show, so he's ganging up with the Nisqually Club, which has but two members left, for a joint show. Large clubs which have folded will hang their heads at this point, please!"

ROCKEFELLER Center Camera Club, 51 East 10th St., New York, have an interesting photo quiz contest at some of their meetings. It is a popular feature, and Time Exposure reports that the officers of the club will be glad to explain in detail to others how a photo quiz program may be developed as a camera club feature.

THE MINIATURE Camera Club of Philadelphia combined their effort with the Photographic Society of Philadelphia to run an excellent course of instruction this spring.

THE METROPOLITAN Area Camera Clubs published a note in *The Metro Camera News* about "Photo Economy Suggestions" by Don Nibbelink which can be obtained gratis by other clubs:

"Camera clubs can obtain excellently detailed information on the care of irreplaceable camera equipment in wartime by writing to Don D. Nibbelink, Camera Club Division, Consumer Service Department, Agfa Ansco, Binghamton, N. Y."

WE ALSO noticed in the Metro News, President Doughty of the Johns-Manville Camera Club has a catchy platform, "no hibernation for the duration".

THE VALLEJO Camera Club, Vallejo, Calif, has an offer that sounds like you couldn't miss. Their school of photography is open to mon-club members for a fee of \$2.50, which may be applied to the initiation fee and dues if the student decides to become a club member.

CONGRATULATIONS to Record Shots of the Photographic Group of Philadelphia on a oncise and vigorous style. Their news, entertainment and gossip is short and to the point. We were interested in their Flash Shot, "Whatever happened to Eleanor Evans . . . She started out with a million dollars' worth of equipment, but nary a picture or even Eleanor."





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THE PICTORIAL Photographers of America published the comments of John Adam Knight of the New York Post on their salon to the Museum of Modern Art in the April important and Shade. We are sorry that Mr. Knight has been suffering from war dyspepin and wish him a speedy recovery.

THE TWIN CITY Camera Club, St. Joseph Michigan, fostered building gadgets by asking their members to bring to a recent meeting something they have made that was found helpful in their photography. Showing how the gadgets work and what they can do stimulate further gadgeteering, and we envy them their Rube Goldberg night.

BAY RIDGE Camera Club, New York, reports an increase of 50% in membership sine Christmas.

IN THE CAMERA Club Council Chatter of St. Louis, Mo., are some interesting suggetions on salons:

"Look over your collection of prints and choose, by process of elimination, the four best and then study them critically. Can they be improved? If you worked carefully, with fresh chemicals and possibly a toner, could you make a better print? Reverse your print by holding it up to the light and viewing it from the bad to see if this will improve the composition. If it does, reverse your negative when you make the new print. After printing, toning and cropping your new print, be sure to spot the dat marks and tone down the bright areas which are not the principal subject of the picture. This is a 'must,' for the eagle eyes of the judge will not give it another look if this has not been done.

"Now mount the print on a 16x20-inch white mount. Try to place the print so that the my and side margins look balanced. Your print has now taken on a new dignity, it looks so mud better than the original. There is one further operation which might improve your print-waxing. This will depend on the paper surface and the nature of your subject matter. If you have a finely graded print with many shadow tones, a high gloss will do wooden. Rub it in very sparingly with a lintless cloth, such as a freshly laundered sugar sack. In more than one coat rather than use too mud on the first attempt, and you will have not trouble with a sticky surface. If you have hardled it properly it will be thoroughly dry over night. Now, a title. The judges rarely look at the title, but the public does, and the catlogue must distinguish your print in the show. Make it short and snappy, and let it tell the story of the picture.

"Where shall you send your prints?"

Our answer is that besides the list of salous and exhibits we publish monthly, there are salous and travel shows going on in practically every club in the country, so if you mount your best ones, they can probably travel all summer while you vacation at home.

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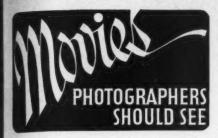
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JOSEPH WECHSBERG

YOU WILL PROBABLY call Desert Vic-tory (British Army Film & Photographic Unit, released by 20th Century-Fox) the most sensational picture to come out of the war. It has even more pictorial force and impact than the Russian picture, One Day of War, which suffered from being cut to pieces.

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The theme of Desert Victory is one of the greatest military achievements in history: Montgomery's break-through at El Alamein, and the British Eighth Army chasing Rommel's Afrika Korps all the way to Tripoli, 1300 miles through the African desert. The temptation was strong to turn this military triumph into a glorifying story of heroism and sugar-coated melodrama. The British cameramen under Lieut. Col. David MacDonald, one-time Hollywood director and assistant to Cecil B. de Mille, overcame the temptation. They photographed desert warfare as it actually is: a hard, ugly business, with no time to look at sunsets, to make compositions of camels and tanks against a background of oasis and palms. The result is a gripping, terrifying first-class pictorial record of one of mankind's great battles, facts instead of propaganda, dust instead of polished sets.

Out of the twenty-six British Army cameramen who took the pictures, four were killed, seven were wounded, six were captured. carried cameras and pistols, but Lt. Col. Mac-Donald discouraged the use of pistols. "When you get close enough to shoot enemies, that's the time to shoot pictures." The cameramen have been everywhere in the first lines; they even arrived at re-captured Tobruk before the first tanks and infantry units were there. Their pictures of the hot, dusty, weary infantrymen marching into Tobruk, half-dead with fatigue but happily smiling, are impressive.

After you've seen the picture, you will be able to understand the headlines. You will learn about those seemingly insoluble problems of getting water, food and "petrol" to the right places at the right time ("supply"); about weird sand storms when men crawl under tanks ("bad weather forbids operations"); about slit trenches and advanced airfields.

There is a very real suspense before the at-



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tack starts. You see the faces of young boys: close-ups of tense, grim faces. Sappers surge ahead; the infantry men follow, along a single white line (to evade Rommel's mines and books traps). Then come the artillery barrage, (high point of the picture), a seemingly endless series of gun flashes, the silhouettes of men and tanks, the lightnings of mortars and anti-tank cannons. You get blind and almost deaf by the (amplified) sounds. You see tanks rumbling through wadis, Stukas screaming down from the skies, and men and machines in an indescribable melee. There are great shots of prisoners surrendering in wide lines, of generals and privates, and all that goes with desert warfare, thirst, heat, blood sweat. An absolute must for every camera-owner.

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* In contrast to reality, Five Graves to Caire (Paramount) speaks of some of the aspects of desert warfare, as Hollywood sees them, and keeps on seeing them, in spite of the efforts of the O. W. I. and other Washington agencies. We don't have to tell you that the comparison is very much in disfavor of Hollywood. There are certain things-desert warfare being one of them-which should not be made funny or phony.

Execution scene from "This Land Is Mine."

* This Land Is Mine (RKO) is a fine picture with the genuine Renoir "touch". The photography, by Frank Redman, is dramatically strong and there are some very well done sequences: the invasion (an interesting study in low-angle sidelights), the school scenes, the impressive execution sequence, the court scene. Another must.

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WAR FILMS for non-theatrical audiences, giving information about the war and how Americans can help, are being produced and distributed by the Bureau of Motion Pictures of the Office of War Information. The pictures are available to clubs in any part of the country wherever there are 16mm. sound projectors available. The charge is not over 50c per subject and 25c for each additional subject. If you would like to look over the complete list of U. S. War Information Films, write to Mrs. Paul C. Reed, Bureau of Motion Pictures, 1400 Pennsylvania Avenue, OWI, Washington, D. C.

New Retouching Kit

A new approach to retouching is offered in a complete kit offered by American Bolex Company, New York. The Retouch-All system is based on the use of aniline dyes that are immediately absorbed by the photographic gelatin.

Patent Granted on Compact Flash-Bulb Unit

A compact unit for photographers making pictures by means of flash bulbs is the subject of a patent obtained by Robert H. Hunter of Gleveland. It combines a more accurately curved reflector, designed to get maximum value out of the light from a small flash bulb, with a new device for "spotting" the subject. Just within the lower edge of the reflector is another, smaller reflector, in which an ordinary flashlight incandescent bulb is mounted. This throws an accurately directed small beam of light parallel to the axis of the camera's focus, helping the photographer to get his picture properly centered.

Plastic Lithographic Printing Plate

E. I. duPont de Nemours & Co. announce new plastic plates, now preempted by the army and government agencies and manufactured from polyvinyl alcohol resin. Polyvinyl alcohol first was coated on zinc to improve that metal's printing qualities by allowing it to carry additional ink and reducing or eliminating its grain. It developed that the actual printing was from the plastic, and that any base would be the equal of zinc and aluminum, now needed in the manufacture of shell cases and airplanes.

Creation of the printing image is the same as with metal plates. Polyvinyl alcohol is sensitized with bichromate of ammonia. It is exposed to light, treated with the developing ink, developed in water, etched and placed on the press.

Plastic plates weigh about one ounce, and a similar metal plate is four times heavier. Thus there are large savings of space and expense in shipping and storage.



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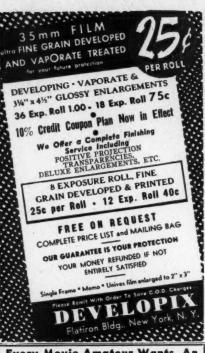
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Suffolk Sidelight

We quote from The Amateur Photographer of London an interesting sidelight on how the British are taking the wartime restrictions on photography.

"In a little country town in Suffolk, we noticed in one window 'No mouth organs,' and in another 'No methylated spirits' and in others 'No petrol lighters, No safety razors, No fountain pens, No cheap watches'.

"But in the photographic dealer's shop, the sign read: 'Film is valuable raw material. So is paper. So are chemicals. Don't waste them Right photographs in the right way. Get the right advice.'"

Sound Films Available

Dayton Film Rental Libraries has secured seven official 16 mm. sound films from the War Production Board (WPB) on such subjects as bombers, tanks, aluminum production, women in defense, steel and other pertinent subjects, all informatively and interestingly treated. Each runs from 15 to 20 minutes.

Such outstanding players as Frederic March, Katharine Hepburn and Orson Welles are commentators and music is furnished by such artists as Jan Peerce and Conrad Thibault.

The only charge is the express from and to Dayton. Write The Dayton Film Rental Library, 2227 Hepburn Avenue, Dayton, Ohio, for bookings.

FORMULA W 665 (Ortho-phenylene-diamine Windisch)

A formula which gives extremely fine grain and is extremely popular abroad is W665, developed by Hans Windisch, brilliant German miniaturis. It makes use of a non-staining phenylene-diamine developer. (Not Paraphenylenediamine.) It does not stain the hands.

600 cc. water, boiled or distilled

55 grams anhydrous sodium sulphite (which must not be dissolved in hot water)

7 grams ORTHO-phenylene-diamine

7 grams metol

 6 grams cryst. potassium metabisulphite (should smell pungently of sulphur. Weigh out carefully.)

All the chemicals are dissolved separately while stirring gently. The water may be luke-warm. Metal and ortho-phenylene-diamine only dissolve completely after the two solutions have been mixed. Add the sulphite solution and then the bisulphite to the developer solutions. Stir, until clear, if

necessary, filter.

The development process is of the so-called semi-physical type, in that silver is dissolved and partially redeposited on the developing molecular of the society, which is invisible to the naked eye is removed after fixing by rinsing in a 0.66% bath of glacial acetic acid or hydrochloric acid, extremely fine grain will result, and at the same time any lime deposits will be removed. If heavy negative are desired, development can be prolonged by additional quarter or third of the normal time.

The Windisch formula (W-665) as given will develop only a few films; to attempt to develop say 15 35-mm rolls in the quoted quantity of solition would result in considerable loss of density.

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A BOOK OF ANIMALS. 100 INFORMAL PHOTOGRAPHS AND DRAWINGS OF BEST KNOWN ANIMALS AND PETS. By Bryan Holme. Published by The Studio Publications, Inc., New York. \$1.50.

Bryan Holme's collection of photographs will give you a delightful album of the shots of your favorite photographers. Ivan Dmitri, Ylla, Lotte Jacobi, and W. Suschitzky are but a few of the well known photographers represented in this excellent collection of expressive and animal pictures. There is an individual section of photographs on cats, dogs, horses, birds, and farm and zoo animals. Bryan Holme speaks briefly but charmingly to his readers since he prefers to let the pictures talk for themselves. The art work will be pleasing to the most critical person, and the photographs are the kind to make you open A Book of Animals again and again for enjoyment and study.

Published in England, the book has "that foreign touch". Interspersed with the animal photographs are a number of wash and line drawings in free primitive style. Children will like them and perhaps be encouraged to imitate.

Such a book will refresh you and cannot help but subtly improve your own animal studies.



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Retouching Prints

The elimination of a figure from a print, or the removal of some unsightly object in the background may make a picture. Such print can be easily improved and the process is one of retouching the offending object with water color paints, then copying the retouched print to make a new negative.

For this painting out process, nothing is better than the show card inks, or "tempera" colors, obtainable at any drug store or art shop. For photo work we need black and white. By properly mixing these two together, any shade of grey can be made (Fig. 1) to match any part of a print. These two paints, and a fine



tipped water color brush are all the materials needed.



The accompanying illustrations show what may be done in the way of elimination of un-wanted details from a print. The picture, as originally made (Fig. 2) contained several human figures. By working carefully with the small brush, each figure was painted out with the shade of grey most nearly matching the background. It is best to work over with the lightest shade first, then successively apply the darker shades, until the finished result looks as nearly as possible like the rest of the picture. In the retouched picture (Fig. 3), note how the

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FIG. 3

tree that stood in front of the old wheel has been removed, two spokes added to the wheel, and the tractor and old outbuilding removed from the background at the extreme right of the print. Some evidence of the process still may be noticed upon close inspection of the print.

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After working the print over, the finished result is copied with a camera to make a new negative, from which prints can be made by either contact or projection.—Paul Hadley.

Won't Jump Now

We got this wash-off relief tip from a color chemist friend, and it's good. Instead of using the usual kodaloid between the mat and the first transfers, when registering, substitute a sheet of clear pliofilm. Your disposition will improve because the mat won't jump a quarter inch when you only want to move it a hairline. Has to do with like and unlike static charges, and stuff. Good luck.

Special Make-up for Fluorescent

Photographers and women will have to learn new techniques of make-up, to suit powder and rouge to the light from the new fluorescent lamps now coming into wide use in photo studios, restaurants, offices and homes, according to O. P. Cleaver, Westinghouse laboratories lighting engineer.

A light makeup is best under these lamps, and a hasty face paint job is likely to look blotchy. Unpainted skin may look sallow under 3,500° white fluorescent lamps, which bring out yellow and green in the skin. Other types of white fluorescent light under which a woman may find herself these days are termed Soft White and Daylight. The lights are also made in blue, green, red, gold and pink.



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Choose the Better Hour

OUTDOORS the photographer has very little choice or control over the lighting conditions. The lighting is controlled once and for all by the sun. It is true that a change of viewpoint will in effect produce a change of viewpoint is not desirable. In a situation of this sort the only thing that can be done is it sit tight and wait for nature to take its own course.

A careful choice of the correct hour of the day to shoot a picture will reward the photographer. There is definitely a best hour to express various moods and it is smart to plan the composition and lighting carefully.



Morning Fig. 1

In the early houn of the morning great pictures can be made. At this time the shadows are long, and the print takes on a three-dimensional effect. As the sum moves the shadows shorten until we have

the photographic zero hour, noon-day. This is a brilliant, shadowless form of lighting which produces flat negatives and prints. During the next few hours it is just as well to make no negatives, except to get a shadow-less effect.



Midday Fig. 2

After 3:00 p.m. things once again start to take on as interesting appearance with the advest of shadows. Scene appear entirely different, because the shadows extend in the opposite direction.

tion now. As the days grows older the three-dimensional effect again becomes more pronounced



Evening

Fig. 3

Fig. 1 shows the effect of low angle sunlight on an architectural study. This was made at 9:00 a.m. At nontime another shot was made from the same viewpoint, and this is shown in Fig.

2. The long shadows are lacking at this time. At 5:00 p. m. the last shot was made, Fig. 3, and this shows the long shadows of the setting sun.—Tracy Diers.

Home Movies of Stars

Film Theatarettes, Inc., N. Y., now offer to the home projector owners movies of the stan of the stage in both 8mm. and 16mm. films. Glyce By Geo Milton

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Glycerine In Photography By Georgia Leffingwell, Ph.D., and Milton A. Lesser, B.Sc.

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Photographically speaking, the most important property of glycerine is its ability to absorb and retain moisture. Thus, gly cerine tends to prevent undue drying, shrinking, brittleness and hardness, and helps maintain the desired flexibility and pliant condition of films and prints. The high boiling point and low freez ng point of this clear, heavy, syrupy fluid give full assurance that these desired qualities will "stay put" whenever glycerine is employed. Glycerine is a good solvent, and is fully miscible with both water and alcohol. Unlike so many other materials employed in photography, glycerine is entirely safe to handle and use.

Apart from the extensive use of glycerine in the manufacture of films and printing papers, there are many applications for glycerine in standard developing methods. It is used as a preserver in pyro developers and as a restrainer in ferrous oxalate developer. It prevents too rapid drying of films. According to a Government text on photography, a glycerine bath of I part of glycerine to 40 parts of water is used to prevent film negatives from drying too brittle. As a matter of fact, such additions are beneficial in other ways. Several years ago, after testing many materials to prevent the adhesion of air bells to photographic films. de Fero came to the conclusion that one 5cc. of glycerine per liter of solution is the mo tefficient. In this case, glycerine acts by lowering the surface tension of the bath.

Glycerine is used in formalin hardening baths to prevent the films from cracking. A bath of this type contains:

Alcohol							50	Gm.
Glycerine							5	Gm.
Formalin							30	Gm.
Water							300	CC.

Glycerine enters into many special processes for making and treating prints. A case in point is the method used by professionals for the speed-up printing of wet films. In this process, the film is dipped in glycerine and projected in the enlarger while it is still wet. This method is invaluable when speed is essential. The glycerine, being completely water-soluble can be readily washed away without any injury to the equipment. A so-called wet cell negative carrier is sometimes employed in this process.

One of the most important photographic uses for glycerine is in the final washing or rinsing bath. When used this way, glycerine serves to overcome the prints' tendency to curl, to crack, and to dry with such markings as pittings, dull areas or "oyster shell" spots. These undesirable conditions may be due to a variety of factors, among them being excess of hardener in the fixing bath, high room temperatures, or excessively dry air—all conducive to brittleness, curling and cracking or a combination of these.

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Executive Office - Nat'l Bank Bldg. BIRMINGHAM - MICHIGAN smartness to the prints, glycerine baths are used after the completion of the regular final washing. The proportion of glycerine used varie with the different authorities. The Government publication recommend a bath composed of I part of glycerine to from 5 to 10 parts of water. The print is allowed to soak in this bath until the solution has permeated the gelatin; this usually requires at least five minutes. Then without further washing, the prints are allowed to dry.

By means of a glycerine-containing coating any photographer can make a movie screen himself. The following ingredients are used:

 Stick glue
 ½
 lb,

 Glycerine
 ½
 lb,

 Zinc oxide
 1
 lb,

 Water (hot)
 1
 gal.

Dissolve the glue in the water, add the glycerine, and with thorough stirring, add the zinc oxide.

Apply the mixture, while hot, with a large brush to the stretched screen fabric and allow to dry before removing from the stretcher. The presence of glycerine permits the screen to be rolled without cracking or breaking.

With table-top and still-life photography, a film of glycerine will provide excellent highlights and gloss. Glycerine is readily washed of with water, and being entirely safe, may evabe used on foodstuffs such as fruits and we etables. When ground glass is used for making extremely sharp pictures, especially whe focusing nearby objects and when the depth of focus is small, glycerine has proven particular helpful. If a spot is made with glycerine on the matte side of the glass, it will be found that the image is very sharply defined and that focusing can readily be done on this glycerine treated area.



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